EARLY MUSIC

OCTOBER 1975 75p

The renaissance guitar 1500-1650 ▫ *James Tyler*

On playing the lute ▫ *Julian Bream*

Dance under Louis XIV and XV ▫ *Meredith Ellis Little*

Dufay songs reconstructed ▫ *David Fallows* / The medieval recorder ▫ *Horace Fitzpatrick* / Buying a harpsichord-2 *Trevor Pinnock* / Continental 16th-century sacred music *Howard Mayer Brown*

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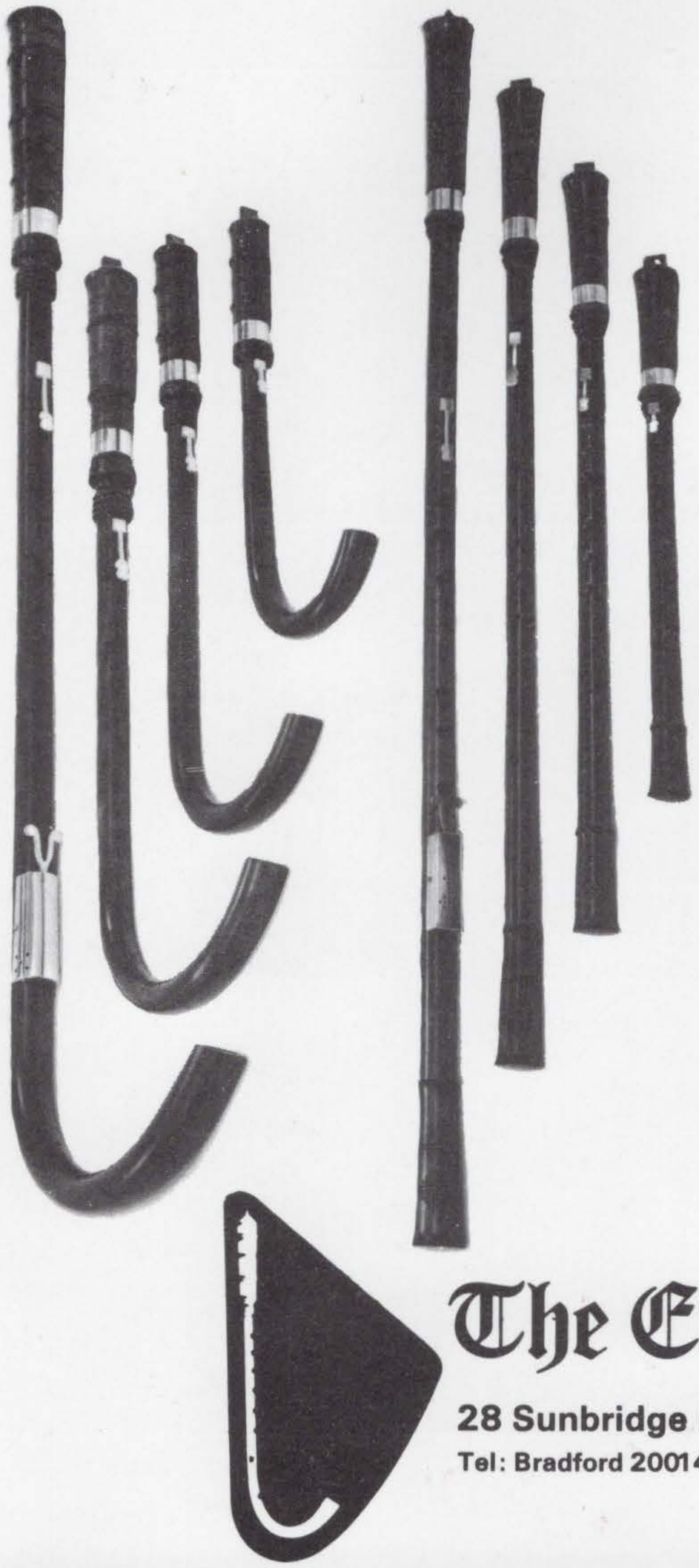

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In November 1927 Oxford University Press, under the editorship of Edwin Evans and the benevolent aegis of Hubert Foss, their resident genius, launched a new periodical, *The Dominant*. The first editorial discussed England's cultural isolation from the continent and wondered in which direction the country was moving. 'Nor is it in the least necessary that we should know that with assured accuracy', wrote Edwin Evans. 'In music, as in other spheres, the man who has no doubts rapidly tends to become a mandarin. There is an uncertainty that is glorious. The main thing is movement, without which there can be no life, in music or anywhere.' The office boy at the time, who had been engaged especially to help on *The Dominant*, was Alan Frank, who now, nearly fifty years later, is about to retire as Head of the Music Department of Oxford University Press.

This early initiation into the mysteries and complexities of musical

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journals may have given them a lifelong attraction for him, for there is no doubt that *Early Music* under its present banner owes its very existence to Alan Frank. One bleak wintry morning in January 1972 when I telephoned him from the country to ask whether he would be interested in publishing a journal on early music—he replied 'Yes'. From this initial approach, and the perambulations that followed, familiar to all engaged in publishing, there finally came the day when he announced 'We have the green light'. So *Early Music* was born and in marking the occasion of his retirement, he has the immense gratitude, not only of the present editor, but of all those who have enjoyed and benefited from his faith in a new and then by no means certain venture. He engaged the Press's leading designer for the journal, an inspired choice, and since our first issue has taken a benevolent, friendly, and perceptive interest in our progress so that he became the ideal publisher. May he enjoy many more of our issues, and much more of early music itself, to the growth of which he has been a notable patron.

The Dominant, although its life, alas, was cut short by the depression, has links with early music itself, for in the first issue Wanda Landowska advocated using the harpsichord for Bach's *Forty-Eight* and set off a lively correspondence. The journal breathed the genial, cultured, civilised atmosphere of its time. Hubert Foss commented on Purcell's *King Arthur* at Cambridge, Cecil Gray wrote on 'Vecchi and the Madrigal Drama', Segovia, giving his second London recital, is praised as 'probably the greatest of living Spanish artists'. At the other end of the scale, Stravinsky writes on neo-classicism and Diaghileff's death 'inflicts a loss upon that branch of the arts which is least able to spare constructive genius'.

* * *

The second part of our two issues on the lute revival concentrates on the contemporary scene with interviews with Julian Bream and two luthiers. Nobody could talk to young lutemakers today without realizing the immense dedication they bring to their craft, and the striking variety of approaches. The whole scene is still in too much of a ferment for many durable conclusions to be drawn and we hope that this first excursion into interviews with instrument makers—which will be a regular feature of the journal—will be seen in this light. One important fact emerges: the lack of communication between instrument makers and players. Ventures such as the second Early Music Instrument Exhibition staged by the Early Music Shop at the Royal College of Music in London in September again provided an admirable opportunity for players and makers to converse. It should now reach further outwards and become truly international so that in 1977, the date of the next Exhibition, London will be host to instrument makers throughout the world.

* * *

Our Journals Department has asked us to point out that at this time of the year when subscriptions fall due, regular subscribers need only wait until the Press sends them their renewal notice. It is not necessary for them to send their 1976 renewals separately.

* * *

As a postscript to 1975 and at the completion of our third year, I pass on a remark made to our young showroom manager at 44 Conduit Street by a visiting American. We are the magazine for people that 'are really hip about archaic music'.

Dance under Louis XIV and XV

Some implications for the musician

MEREDITH ELLIS LITTLE

Much of the secular repertoire of baroque music consists of dance music—pieces intended to accompany actual dancing, or, more often, pieces stylized and refined from these accompaniments into music for listening alone. Some of the most eloquent and profound music of the baroque era appears under titles such as bourrée, menuet, gavotte, gigue, and sarabande. It is the performer who must characterize these dances, giving each a distinctive flavour which will bring it into contrast with the others. Who has not listened to a baroque dance suite in which all the dances sounded more or less alike? And what sensitive musician has not wondered what the composer meant by the dance titles he bestowed upon his pieces: was a title just a word added for the sake of convention, or did it refer to a whole set of qualities, of parameters, which were then current but which are no longer understood?

Naturally there are no certain answers to these questions. However, the fact that performers continue to ask them has led to a lively interest, especially among students of early music, in learning to recreate the actual dance movements used for each type of dance. The theory—and it is an exciting one—is that learning to perform a particular dance with our bodies will teach us the proper effect, as well as tempo, lengths of phrases, types of rhythms, and quality of cadences appropriate to stylized dance music of that type. Let us consider this theory in regard to baroque music. What kind of dance was done at the courts in the age of Bach, Handel, and Couperin? Can a musician learn to do it today? Will this help his performance?

The dominant form of aristocratic dance in the middle and late years of the baroque era was the style forged under the French King Louis XIV. When he came to power in 1661 he vowed to make France the most magnificent and powerful country in the world. In carrying out this aim he politicized all activities of his court; religious, social, and cultural events were all organized so as to enhance the King's personal prestige and thus bring glory to France.[1] Dance was an important part of this scheme, and it occurred at court in two forms: ceremonial balls and ballet.

The significant events of the realm were marked by formal balls with elaborate ceremonial ritual centring on the King. The tradition could be traced to Greek and Roman practice, and the festivities stirred the admiration of all the courts of Europe. Fig. 1 shows one of these balls in progress, with the King (in this case Louis XV) seated at the head of the room, the musicians at the lower end, and the other participants arranged along the sides according to their rank at court. Only one couple danced at a time at balls, while everyone else watched, undoubtedly appraising their accomplishment. The King and Queen danced first, followed by the others in order of precedence. In Fig. 1 one couple is making a low bow to the King (1,2), after which the pair retreats to the foot of the room (3,4) to make more bows and to begin the dance. Members of the court were expected to participate in the formal balls, and usually studied with a private dancing master several times a week in order to be as elegant and graceful as possible; many people began such instruction in early childhood. Dance thus provided a means for healthful exercise while occupying the time and energies of individuals who might otherwise be engaged in political mischief against the King. Bonnet (*Histoire générale de la danse*, Paris, 1723) describes a formal ball he witnessed at Versailles to celebrate the marriage of the Duc de Bourgogne:

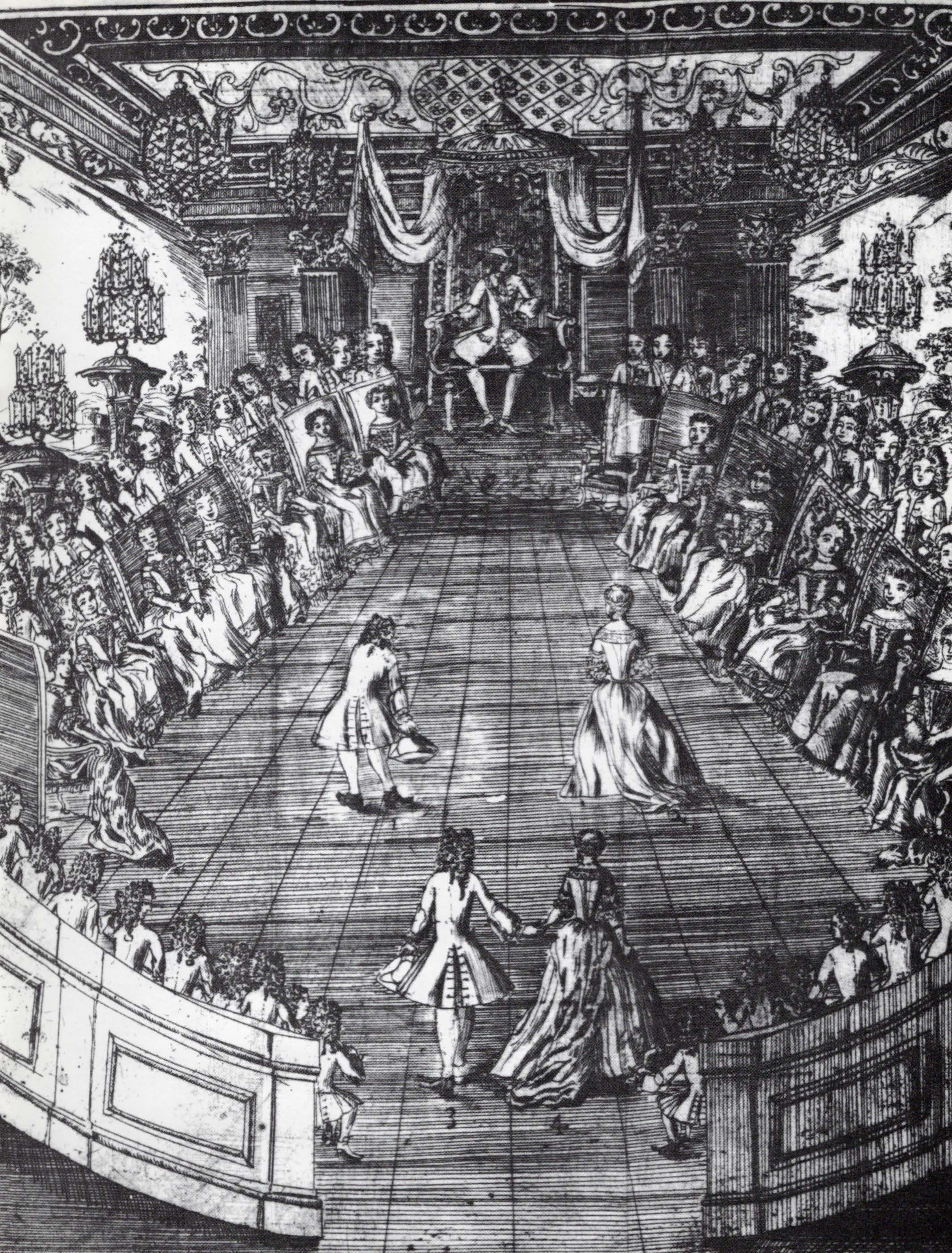
The King had the Galerie de Versailles divided into three parts, by two balustrades each four feet high. The part in the centre was for the ball. There was a raised platform with two steps, covered with the most elegant Gobelin rugs, on which were ranged in the back armchairs of crimson velvet with great golden decorations, for the kings of France and of England, with the Queen, Mme de Bourgogne, and all the princes and princesses of blood. The three other sides were lined, in the first row, with very elegant armchairs for the ambassadors, the princes and princesses of foreign countries, dukes, duchesses, and the other high officers of the kingdom. Other rows of chairs behind these armchairs were for the persons of distinction of the Court and City. To the right and left of the centre of the ball were the amphitheatres for spectators. To avoid confusion they had to enter through a turnstile, one after the other. There was also a small, separate amphitheatre for the 24 violins of the King, with six oboes and six soft flutes.

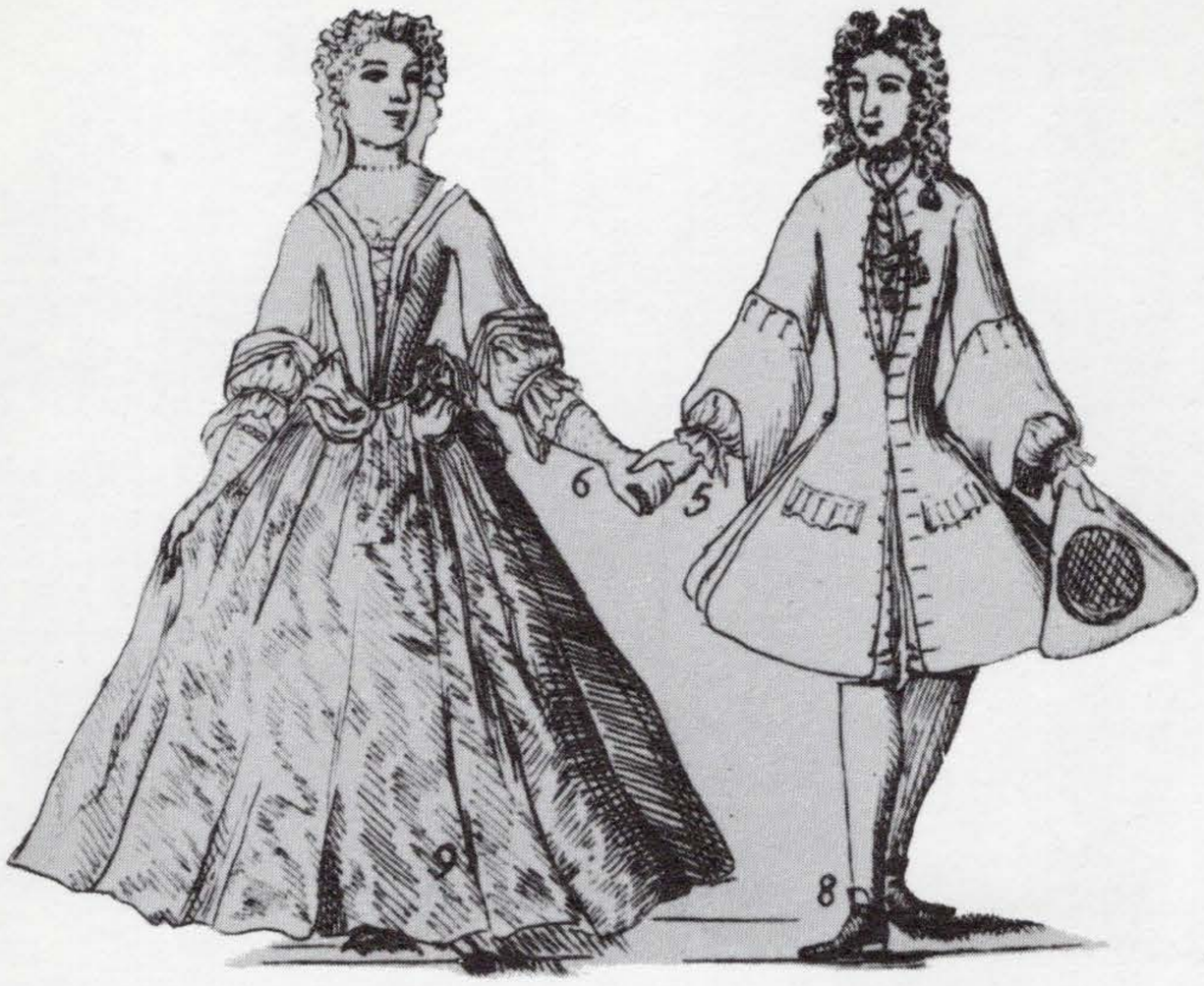
The whole Galerie was lighted by great crystal chandeliers enhanced by a number of candelabra with large candles. The King had invited by ticket the most distinguished people of both sexes from the Court and the City, asking them to appear at the ball only in decent clothing, their finest and most appropriate, in order to have the assemblage be the most brilliant possible. As a result the least of the clothes cost about three or four hundred pistoles. Some were of velvet covered with gold and silver brocade and a golden shield, which cost up to 50 *écus l'aulne.* Others were dressed in cloth of gold or silver. The ladies were no less garmented; the lustre of their jewels in the lights made an admirable effect.

As I was seated on a banister opposite the platform where the King was placed, I estimated that this magnificent assemblage was composed of seven or eight hundred people, whose different adornments made a spectacle worthy of admiration. M. and Mme. de Bourgogne opened the ball with a Courante. Then Mme. de Bourgogne took the King of England to dance; he took the Queen of England; she, the King, who took Mme. de Bourgogne. She took Monseigneur; he took Madame, who took M. le Duc de Berri. Thus successively all the princes and princesses of blood danced, each one according to his rank. M. le Duc de Chartres, today the Régent, danced there a menuet and a sarabande of such exquisite grace, with Mme. la Princesse de Conti, that they attracted the admiration of all the Court.[2]

Ballet dancing[3] was also done by members of the court, at least in the early years of Louis XIV's reign. The King himself participated, and was reputed to have been an excellent dancer. Choreographies and technique were a direct outgrowth of social dancing, although, as years went on, more and more use was made of ornamental movements of the feet, leaps into the air, and other movements requiring dancers with specialized, professional training. Ballets were lavish theatrical presentations, a mélange of costumes and scenery, music, poetry, pageantry, and drama. Dance entries often sought to portray the passions of characters represented in the ballet—gladiators, blacksmiths, drunkards, rejected lovers, fairies, hunters, or such abstractions as Love or Envy. Dances were humorous or grotesque if the plot so required. More formal entries, in the noble style of ballroom dancing, simply presented elegant sequences of steps and floor patterns; they were undramatic but still had a definite mood or affect. A few choreographies for these have survived. The political contribution of ballets was subtle and persuasive; not only did they impress and delight a sophisticated audience, but the King was frequently presented allegorically as a noble and valiant leader, powerful in battle and righteous in peace.

Illustration opposite: *The King's Grand Ball (Rameau,* le Maître à danser, *Paris, 1725, p. 53).*





2. A gentleman and a lady ready to make the first Reverence *before dancing (Rameau, p. 62).*

4. The first posture of the demi-coupé (Rameau, p. 71).

Let us look more closely at the French style of dancing. The extant instruction books all date from 1700 or later, and treat social dancing, not ballet. However, since the latter grew out of the former, and since little direct evidence about ballet has survived, we cannot do better than to begin with the instructions for 'la belle dance', or 'la danse grave et serieuse', as it was known in Europe.

The French style of dance

The underlying attitude of the dancer was nobility of spirit, which meant devotion to the King and to France, coupled with a sense of pride in one's own being. In standing (Fig. 2) this nobility is expressed in an erect posture which is neither stiff nor slack, with the head set squarely on the shoulders, not tilted upward in disdain nor downward in humility. The body is in a state of balance, with the weight directly over both feet and the arms held down at the sides, approximately equidistant from the body. All extremes are avoided, so that the hands are half open, the feet and hips are rotated slightly outward (but not as far as in modern ballet technique). The effect is pleasant and strong, and the dancer is in control of his body. All of these qualities—nobility of spirit, discipline without disdain, balance between opposing forces, avoidance of extremes—denote classicism, and state eloquently that dance was at one with other arts of the realm such as literature, poetry, drama, painting and architecture.

Perhaps the best way to understand French dance is to experience it personally. If the reader will kindly carry this journal to a room with a full-length mirror, he may begin by copying the pose shown by one of the dancers in Fig. 2.

There were five positions for the feet, which are shown in Fig. 3. Next,

3. The five positions for the feet (adapted from Feuillet, Chorégraphie, *Paris, 1700, p. 7).*

5. The second posture of the demi-coupé (Rameau, p. 72).

6. The third posture of the demi-coupé (Rameau, p. 73).

7. The fourth posture, showing the 'equilibrium', or balance (Rameau, p. 74).

practise these five positions, with the weight equally on both feet, standing as in Fig. 2 but with the head looking straight forward. All steps begin and end in one of these foot positions.

Dances were built out of a limited vocabulary of steps (*pas:* one change of weight) and step patterns (*pas composez:* two or more changes of weight). The fundamental steps or *pas* were the *demi-coupé*, the *pas marché*, the *pas glissé*, the *pas jetté* and the *temps de courante*. To do a demi-coupé with the right foot:[4]

1 Face the mirror

2 Take 4th position, L in front; weight is on L. R in back, toe pointed, touching floor but without weight; R heel slightly off floor, R knee slightly bent (Fig. 4)[5]

3 Close R to 1st position, bending both knees (Fig. 5). R heel is still slightly off floor

4 Continue forward with R to 4th position (Fig. 6)

5 Change weight to R, straightening both knees and bringing L to 1st position (Fig. 7)

6 Lower R heel to floor, still in 1st position.

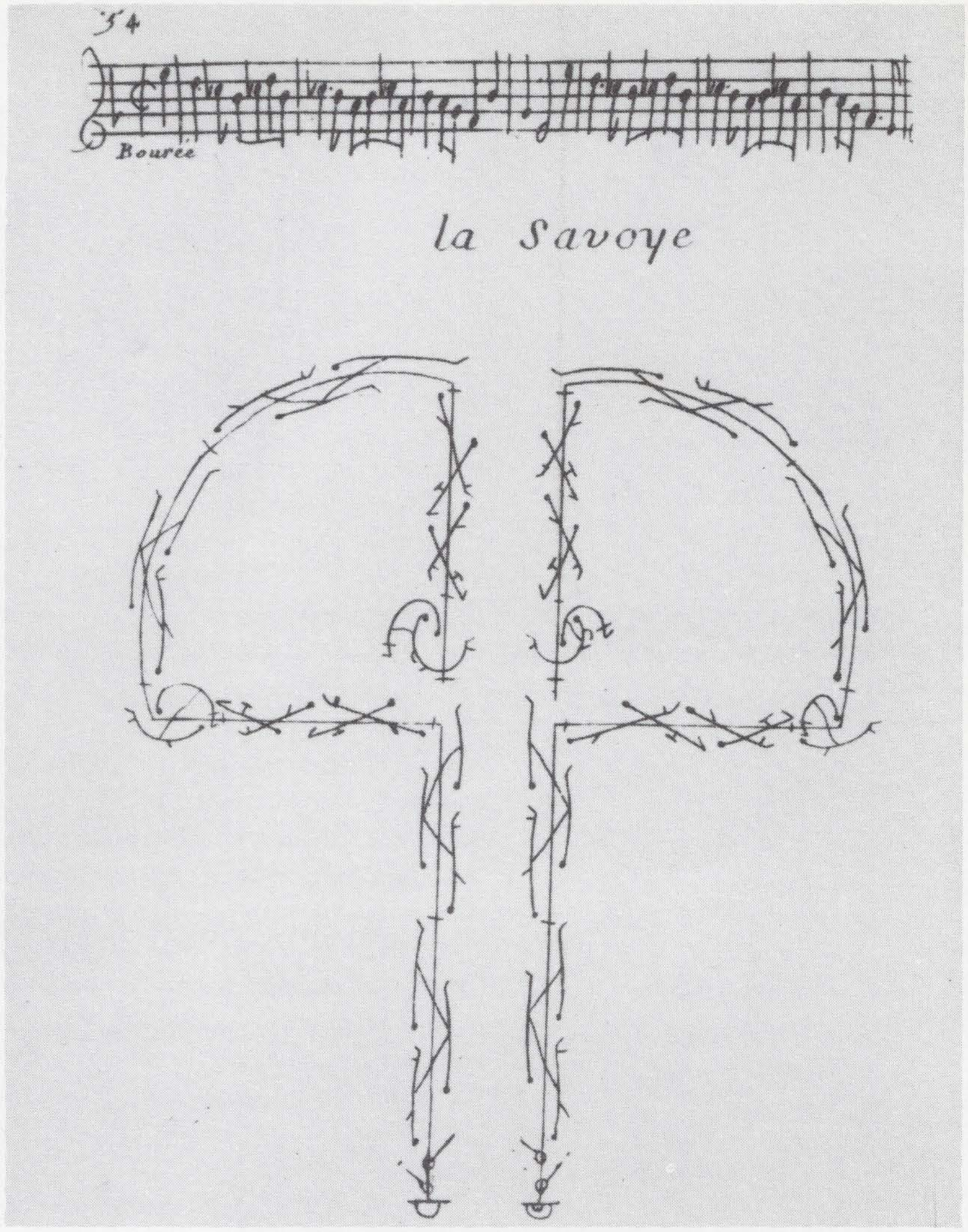
The demi-coupé may be done with either foot. After practising this step a few times the reader will probably find that he still cannot do it smoothly. It may help to know that the bend (Fig. 5) comes with the upbeat to a measure of music, and the rise (Fig. 7) occurs with the downbeat of the next bar. Thus it can be rehearsed by counting '$4\text{—}\underset{\text{bend}}{1}\text{—}\underset{\text{rise}}{2}\text{—}3\text{—}$', over and over again. However, be sure not to eliminate the proper placing of the foot as in Fig. 6.

When the demi-coupé feels familiar (if not completely controlled), one may attempt a pas de bourée, which is a group of three steps—a demi-coupé and two pas marchés:

Pas de Bourée

1 Perform a demi-coupé through No. 5

2 Move L forward on the ball of the foot to 4th position and change weight



8. L. Pécour, Recüeil de dances, *Paris, 1700, p. 54, showing the opening page of the bourée 'La Savoye'.*

3 Repeat No. 2 with R
This fits with the music as follows:

4— —1— —2— —3—
bend rise step step

Perform the pas de bourée at MM 60 to the crotchet, over and over again, moving around the room; gradually increase the tempo to MM 80 to the crotchet.

The pas de bourée is a pas composez made up of three steps, or changes of weight. Some of the other commonly used pas composez were the *coupé*, *pas de menuet* and *contretemps de gavotte*. A coupé consists of a demi-coupé and a pas glissé (slow sliding step); a pas de menuet of two demi-coupés and two pas marchés; the contretemps de gavotte of a hop on one foot, a setting down of the foot which did not hop, and a pas marché. Most pas composez are set to one bar of music, with a rise or a spring occurring with the first beat of the measure, preceeded by a bending of the knees. An exception is the pas de menuet, whose four steps cover two bars of music.

The reason so much is known about the French style of dancing is that the steps could be recorded in a unique and readable notation. Fig. 8

shows the first page of a dance for one couple, with a gentleman on the left and his lady on the right. The steps are written along a track, which shows the floor pattern of the dancers. Tiny horizontal lines mark off measures along this track, corresponding to bars in the music above. The dancers begin at the bottom of the room, facing the King as in Fig. 1. They proceed forward, away from and toward each other, in a balanced fashion. Each one has approximately the same steps to do but on opposite feet. Measures one and two, five and six each contain a pas de bourée. In measure one, lady's part (on the right), the first step is a demi-coupé for the right foot; the tiny diagonal line at the bottom of the step signifies the bend of the knees (as in Fig. 5) and the tiny horizontal line at the top is the sign for the rise (Fig. 7). The two pas marchés which follow are joined to the demi-coupé by a connecting line, showing that all three steps form one pas composez.

This ingenious notation system was probably devised by Pierre Beauchamp (1636-1705), who was Louis XIV's personal dancing master until 1687, and one of the early members of the *Academie Royale de Danse*. The system was in use at least by the 1680s. It enabled dance steps and figures to be recorded, transmitted to contemporaries, and preserved for posterity, and shows a high consciousness on the part of the French that their dance style was worth perpetuating. In 1700 Raoul Feuillet published an edited version of the system in his book *Chorégraphie, ou l'art d'ecrire la dance*,[6] and since then it has been known as 'Feuillet notation'. Over 350 separate choreographies are extant, including 28 bourées, 26 rigaudons, 24 sarabandes, 22 menuets, 17 passepieds, 17 chaconnes or passacailles, 15 loures, 12 gavottes, 12 forlanes, 13 canaries, 5 gaillardes, 5 courantes, 4 hornpipes, 2 pavanes, and many various entrées.[7] Each choreography is different from all the others in both steps and floor pattern. Unfortunately, all date from 1700 or later, so that we are left with innuendos and footprints for the fascinating years preceding 1700. The obvious next question is, who can perform these dances?

Efforts toward recreating the French style of dance

At the present time only a handful of dancer-scholars throughout the world are actively engaged in French court dance research, teaching, and performance. Some of these are Mary Skeaping in Sweden, Karl-Heinz Taubert in Berlin, Brigitte Garski in Köln, Shirley Wynne and Wendy Hilton in the United States. Let me describe what the last two are doing, since I know their work personally, and since they illustrate two contrasting approaches in bringing to life this neglected art-form.

Wendy Hilton (Fig. 9) was born in London and followed a professional career in ballet until her interest in pre-19th-century dance was kindled by the work of the pioneer dance scholar Melusine Wood, as interpreted by Belinda Quirey in the late 1950s. Miss Hilton made her own researches during the next decade, and in 1968 came to New York City at the invitation of Rosalyn Tureck to perform for the International Bach Society at Lincoln Center. A resident of New York since 1969, she is at present on the faculty of the music department at Douglass College (Rutgers University) and the Juilliard School in the drama and dance divisions. She collaborates in an annual baroque performance given by Juilliard's music division, this year's being excerpts from J.-Ph. Rameau's opera *Dardanus*. Her own solo performances, those of her Baroque Dance group, and her

9. Wendy Hilton.

choreographies in 17th- and 18th-century style for stage productions have been highly praised by critics.

Miss Hilton believes that recreation of French ballroom and formal theatrical dance must begin with a thorough understanding of the French sources of information of the early 18th century. English, German, and other dancing masters whose writings are extant may have practised a form of French dancing coloured by their own national dispositions. There was an official French style whose precepts and movements were authorized and enforced by the *Académie Royale de la Danse*; this style is most carefully described by Pierre Rameau in *Le Maître à danser* (1725) and notated in the dances written down by R. A. Feuillet and several other Frenchmen. Miss Hilton has studied these sources meticulously for the past 15 years, analysing them in terms of the movement ideals of French culture. The results are seen in her own dancing, which (in my opinion) is impeccable: gracefully light with a strongly centred carriage, a phenomenal technique disguised in an effortless performance perfectly at one with the music. In her classes she concentrates on developing Rameau's orthodox French style, with exercises in controlled bending and rising movements, precise step patterns, and a noble carriage of the body. Students are allowed to learn a choreography only after a basic technique is acquired, and this may take many months of careful, daily practice. Miss Hilton is currently at work on a book for Theatre Arts Books, New York, in which she delineates the French style in great detail.

Shirley Wynne was born in Portland, Oregon (USA), and studied modern dance and choreography at Mills College, Oakland, California. In 1967 she received the Ph.D. degree in speech and theatre from Ohio State University with a dissertation on dance in England in the early 18th century. Her original concern for baroque dance came through an intense love for baroque music. At first examining Feuillet and other sources from an academic point of view, she was finally persuaded by Professor Alan Curtis of the University of California, Berkeley, to recreate dances for J.-Ph. Rameau's *Pygmalion* (1969). Encouraged, but feeling she needed to increase her abilities, she eventually went on to collaborate with Prof. Curtis again in Rameau's *La Naissance d'Osiris*, which they presented at Berkeley, Harvard University and the Smithsonian Institution (Washington, D.C.) in 1972.[8] At present on the faculty of the University of California, Santa Cruz, she works extensively with a group of dancers whom she has trained to perform throughout the country in French ballets and other dramatic presentations. (Fig. 10.)

Miss Wynne's absorption is in what she calls the 'expressive' dancing of the theatre, a type of dance widely used in French ballet and opera by professional performers; it existed side by side in ballet with the formal figure dance as described by Rameau and discussed earlier in this essay. Although no direct, practical sources of information on 'expressive' dancing are extant, theorists and newspaper accounts leave no doubt as to its existence as a vital force in French ballet. Its success in renovation depends strongly upon the creative imagination of the modern choreographer. Miss Wynne's work concentrates particularly on the creation of mood or affect, using arm gestures and movements of the torso and head which were not permitted in the more formal type of dancing. Step patterns from the extant notations underlie all these gestures, but, again, they are not as important as in the formal style.

Conclusion

We have seen that dance was an important aspect of the formal life at court under Louis XIV and XV; those who danced took it seriously and practised assiduously. We have also had an opportunity to try out the execution of the demi-coupé and the pas de bourée, no doubt noticing that it is difficult but possible, graceful, restrained, and dignified. Finally, we have been exposed to the ideas and efforts of two contemporary dancer-scholars whose methods, viewpoints, and results are quite different.

Musicians can learn to dance if they will. And the almost universal response of musicians who study French dancing is an overwhelming enthusiasm, exhilaration, and a feeling that at last one is beginning to search in the right place for an understanding of pieces with dance rhythms.[9] Almost everyone who learns to dance a menuet, or even to perform menuet steps, changes his conception of all pieces entitled menuet.

However, eventually it begins to dawn on one that he is faced with nothing less than two new fields of endeavour, each with exciting possibilities and serious problems, each as yet lacking a common methodology. The first field is the recreation of the dance styles themselves. Possibilities here include performances of baroque opera and ballet with dancing which is not only stylistically correct but emotionally sensitive and stimulating; the formation of societies of dedicated amateurs who will meet regularly to enjoy dancing menuets, gavottes, sarabandes, and bourées; an everwidening knowledge of the variety of styles which emanated from the orthodox French manner of dancing; and common availability of classes in which musicians may learn French dance movements. The problems which appear are, first of all, that the technique is difficult, probably comparable to a musician learning a new instrument (it usually takes at least two years of daily practice to be able to perform an easy composition well). In addition, the extant sources of information do not supply all the facts one would like—thus differences in interpretation will always be present among modern dancer-scholars. Finally, not all of the important 18th-century writers on dance have been examined in detail, and comparatively few of the over 350 extant choreographies have actually been performed by those competent to do so—thus the bulk of research in French dance is yet to be done!

10. Ann Jacoby, member of Shirley Wynne's Baroque Dance Ensemble, performing 'La Cupis', choreographed by Shirley Wynne using techniques of the early 18th century.

The second field is the influence of dance movements on musical performance. Its possibilities and hopes were described in the introduction. Activity in this field has so far been limited to the non-verbal experiences of a few musicians who are working with a competent dancer-scholar, and who express their insights through their music. The problem is, of course, that the insights gained depend entirely upon the confidence one has in one's particular dance teacher. Working with another might yield quite different results. For example, the question of tempo in dance resolves into a decision as to how deep a plié one makes in the demi-coupé and other steps with a bend. Dances may actually be done fairly quickly or quite slowly, depending on whether one makes the plié an elegant gesture or an insignificant one. Furthermore, one cannot entirely trust one's feelings; a slow tempo with deeper pliés is more difficult to dance but may 'feel right' to an accomplished dancer and 'feel wrong or awkward' to one with less technique. On the other hand, a trained dancer may choose,

for personal reasons, to take a faster tempo with scarcely noticeable pliés.

Another problem is the host of scholarly and interpretative questions which are all too familiar from having been encountered in other performance practice areas such as ornamentation: 'In a given piece of French dance music, how far did the composer venture from the style of dance accompaniment; was the composer writing in the manner of the formal, serious French style, or after a perhaps humorous or pantomimic theatrical style? How much does the 'pure' French style of dance apply to music by composers of other nationalities, such as J. S. Bach, Purcell, Mozart, or Soler?'

This field, the influence of dance movements on musical performance, at present offers a fine opportunity to those who can combine sensitive accomplishment in dancing, in the performance of music, and in analytical and scholarly areas. Hopefully, such unusual individuals will also devise ways to communicate the results of their research to others.[10]

Let me end by urging performers of 17th- and 18th-century music to seek out instruction in French dancing if it is in any way possible. In the summer of 1974 an intensive two-week workshop with Wendy Hilton at Stanford University was attended by about 30 dancers and musicians.[11] Of 13 (out of 19) musicians who responded to a follow-up questionnaire two months later, all but one felt that they had profited considerably from the dance instruction and that it had influenced their performance of baroque music in many ways. As to whether they thought they could have learned these things without actually dancing themselves, about half said definitely not, and the rest said maybe, if one could watch Wendy Hilton for a long time. This, then, brings in a new possibility for musicians—that of working closely with an accomplished dancer. Clearly there is much to be gained from dance instruction; let the adventurous try it now, and let those more conservative wait and see what will develop in these challenging and fascinating lines of study.

Footnotes

[1] For more information on Louis XIV's use of the performing arts for political purposes, see Rober M. Isherwood, *Music in the Service of the King* (Cornell Univ. Press, Ithaca and London, 1973).

[2] pp. 129-32; translation mine, from reprint by Slatkine Reprints, Genève, 1969.

[3] Recent studies include: M.-F. Christout, *Le Ballet de Cour de Louis XIV, 1643-1672* (Paris, Picard, 1967); S. J. Cohen (edit.), *Dance as a Theatre Art* (New York, Dodd, Mead & Co., 1974); M. H. Winter, *The Pre-Romantic Ballet* (Dance Horizons, New York and London, 1974/5).

[4] Dance instructions are based primarily on P. Rameau's *Le Maître à danser* (Paris, 1725; Eng. trans. C. W. Beaumont, 1931/R1970 by Dance Horizons. For more detailed study of this and other instruction books, see my dissertation: H. M. Ellis, 'The Dances of J. B. Lully', unpubl. Ph.D. diss., Stanford Univ., 1967.

[5] Notice that the outward rotation of the hips and feet is more severe in the P. Rameau drawings of 1725 (Figs. 4-7) than in Feuillet's diagrams of 1700 (Fig. 3). This shows a growing degree of turnout over the years.

[6] Modern reprint by Broude Bros. Ltd.

[7] Incipits and a list of sources will be included in: Schwartz, Judith, Christena Schlundt and Meredith Little, *An annotated bibliography of research materials for French baroque dance and dance music* (edit. Geo. Hill, for Joseph Boonin Publ., New Jersey).

[8] Critical reviews reprinted in *CORD News*, V/2, July, 1973, pp. 7-24 (publ. New York Univ., Education 675, New York 10003).

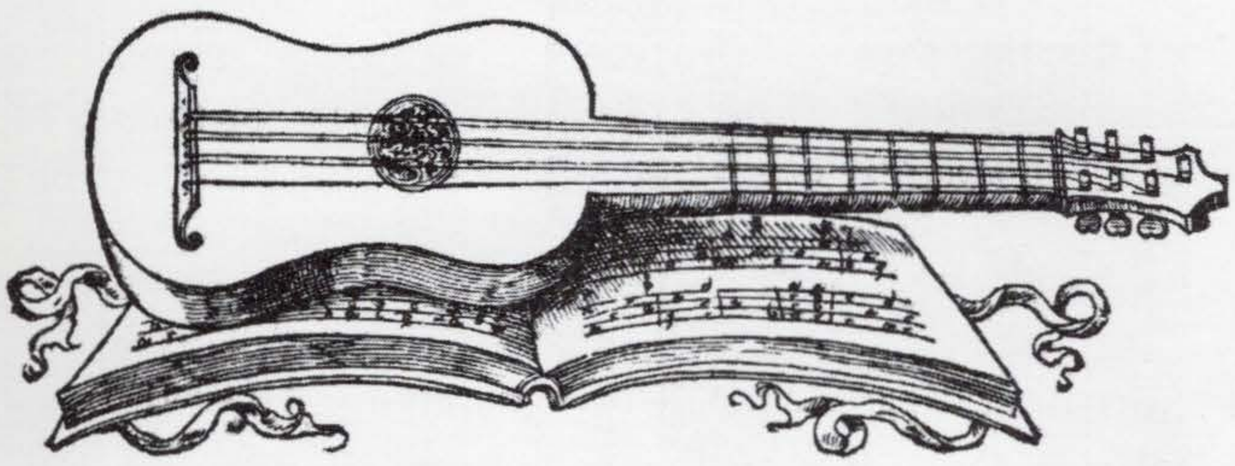
[9] For one musician's reactions to learning renaissance dances see D. Robertson's 'Anyone for the galliard?', *Early Music*, April 1974.

[10] See, for example, the present writer's article, 'The Contribution of dance steps to musical analysis and performance: *La Bourgogne*' (*JAMS* XXVIII, no. 1, Spring 1975).

[11] The workshop was repeated, with great success in July 1975.

The renaissance guitar 1500-1650

JAMES TYLER



Typical four-course guitar illustrated on the title page of G. Morlaye's *Le Premier Livre* . . . 1552.

Despite the revival of interest in the lute during the last twenty years and the popularity of the classical guitar for the last forty, neither lutenists nor guitarists seem aware yet of the treasure of music which still survives for the early guitar. Equally unexplored is the background of the instrument itself. This is not necessarily the fault of the modern player, however, for it is almost impossible to acquire accurate information from today's standard reference works; and although some modern transcriptions of early guitar music have been published, the editors concerned, without explanation, have not only produced results that are misleading, but have often entirely rewritten the pieces themselves! Thanks to recent articles by musicologists such as Sylvia Murphy,[1] this situation may be changing, although of three recent books on the guitar in English, only that of Harvey Turnbull[2] is a serious work.

In this article I shall try to help dispel some of the confusion which surrounds the early guitar, and to indicate something of the wealth of its music. The best way to do so is to go directly to the original theoretical writings and the original music sources. This is not as wild and impossible as it may sound. Lutenists are obliged to as a matter of course. So why not guitarists?

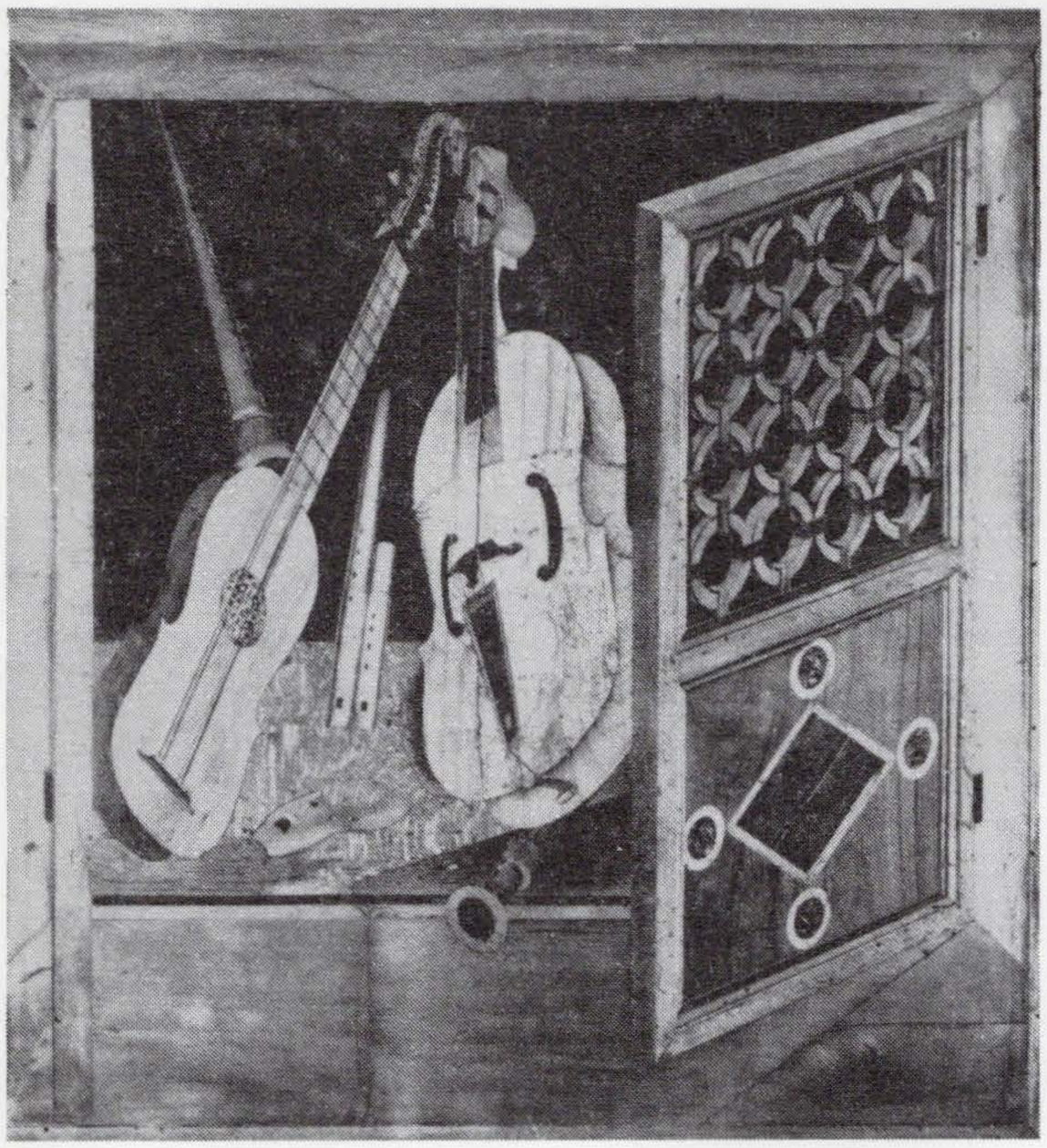
A general description of the early guitar

First, an important distinction must be made between the guitar and the vihuela (da mano). The latter can generally be regarded as a guitar-*shaped* instrument with eleven or twelve strings arranged in six courses, which was probably at least as large as a modern guitar and might sometimes have been even larger, as is indicated by the only vihuela known to have survived.[3] This instrument, in its original state, had an enormously long string length of eighty centimetres. The early guitar, on the other hand, tended to be rather small; the two known 16th-century survivals,[4] both have string lengths of just over fifty-five centimetres.

The 16th-century guitar was a four-coursed instrument, although five-coursed guitars existed, also we find that its small size is indicated not only in pictorial sources, but also in the music written for it, some of which requires great stretches of the left hand fingers, extremely difficult to achieve on a larger instrument.

Very few construction details are known about either the vihuela or the early guitar due to the meagre number of instruments which survive. Common to both, however, is a thin bar of wood for the bridge, similar to that of a lute, as is the use of moveable gut frets tied around the neck. Again, like the lute, the early guitar and vihuela never used stationary inlaid frets. Even today, practical experience shows that moveable frets give the utmost advantage for fine tuning and adjustment. Both instruments used plain gut strings for all the courses. Wound or overspun basses were known only from the late 17th century,[5] so the sound of the early guitar must have been quite different from that of today. On guitars and lutes, the thicker basses were matched with thinner octave strings in order to avoid too dull a sound.

The visual arts provide no clues as to the construction of the back of either the guitar or vihuela, but the one surviving vihuela has a flat back with extraordinarily shallow sides, proportionately about half the depth of a modern guitar. The Diaz guitar of 1581,[6] on the other hand, has a vaulted back construction, and also has quite shallow sides. This was



Late 15th-century intarsia on a wall of the Ducal Palace, Mantua (Camerini d'Isabella).

to become quite common in the 17th century, more so than the flat-backed style if we can judge by surviving instruments. Contemporary visual evidence, a good selection of which can be found reproduced in Turnbull's book, verifies the shallow ribs of both instruments, but, again, does not reveal their backs. We can, however, assume that both flat and vaulted construction existed simultaneously throughout this period.

Confusion in terminology

The confusion in terminology arises not only from the sheer profusion of names for the guitar, but also from the number of instruments referred to as guitars but which were not. In the 16th century the Italian term 'chitarra', the Spanish 'guitarra', and the French 'guiterne' are the most common names one is likely to come across. The English used the French term, but Anglicized it to 'gittern'.[7] The Italian 'viola da mano' and the Spanish 'vihuela (da mano)' are often merely generic terms for a plucked instrument, but have gradually come to be used as names for the large six course, guitar-shaped instrument described above.

Nor were these terms very clearly defined in the 16th century. Fuenllana[8] gave music for a *five* as well as six course 'vihuela'; the Santa Cruz manuscript[9] refers to the five course guitar as a 'biguela hordinaria'; another Mexican manuscript[10] for five course guitar designates it as 'vihuela'. And yet, judging by the music which survives, the term 'vihuela' implied a fairly large instrument, while the terms 'guitarra', 'guiterne', etc., implied a small one, generally having only four courses.[11]

Tablature

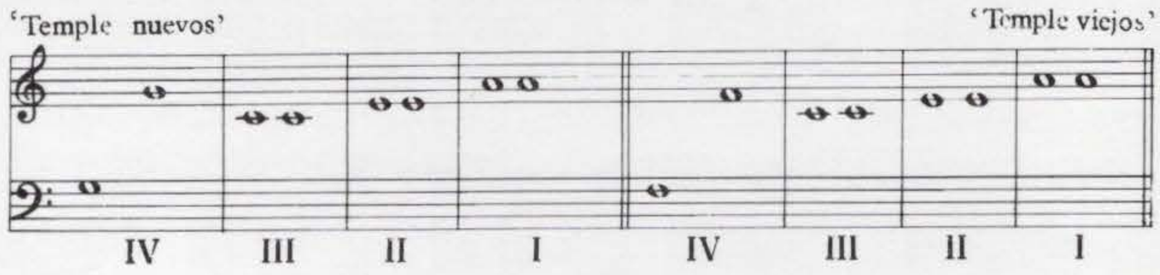
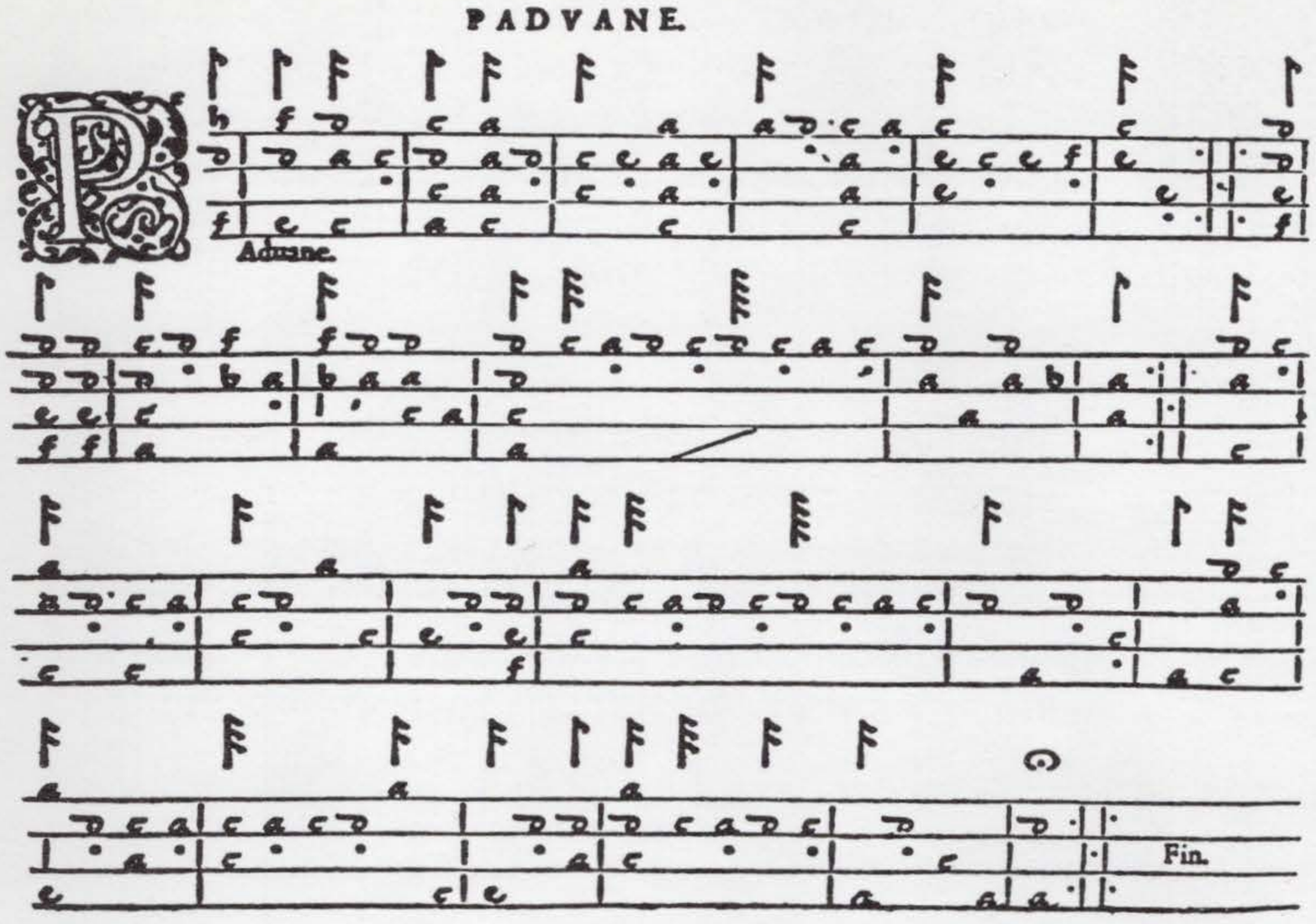
It is important to note that all guitar music up to the 19th century was written in tablature. Although many guitarists today tend to regard it as an obscure, difficult, and arcane system (never having tried it), tablature is, in fact, a beautifully clear method of notation for plucked instruments—so simple and efficient that one can be playing from it within half an hour.[12]

Tablature reading is absolutely essential for the study and performance of early guitar music, enabling one to play a vast amount of material unavailable in modern editions. In addition, it brings one considerably closer to the style and feeling of the music as well as to the composer, whose music is as it was written, untampered with, as in most modern transcriptions.

Tunings and Music

The guitar had a long history before the 16th century, especially in Italy and Spain. But it is only from the 16th century and later that accurate tuning details and a specific guitar repertoire are available to us.

Juan Bermudo, in his *Declaracion de instrumentos musicales* . . . (1555), provides a wealth of information, not only about six and seven course vihuelas, but about the guitar.[13] He describes the guitar as being smaller than the vihuela (mas corto), and as usually having only four courses, the interval arrangement resembling the second through the fifth courses of a vihuela. For specific tuning, he gives the following (Roman numerals designate the courses):[14]

Ex. 1

Bermudo also wrote that, for purposes of putting vocal music into tablature, one could 'imagine' the guitar, as well as the vihuela, at any other convenient pitch one might prefer. Hence, for a modern guitarist wishing to try out 16th-century music, it would be quite in order simply to keep the guitar in the usual e′ tuning and play on only the top four strings. Solo music is in tablature and for practice it does not matter what specific pitch it is played in.

French guitar tablature from G. Morlaye's *Quatriesme Livre . . .* 1552 f.19v.

The earliest surviving guitar music is for a four course instrument, six pieces appearing in Alonso Mudarra's vihuela book, *Tres Libros De Musica . . .* (1546). They comprise one Fantasia in 'temple viejo', three more in 'temple nuovo', a Pavana, and a setting of 'O guardame las vacas' using the old Romanesca ground. Although these are a modest offering, they are of the same high quality as Mudarra's other pieces for the six course vihuela.

In Italy, Melchior Barberiis's lute book, *Opera Intitolata Contina . . . Libro Decimo* (1549), contains four 'Fantasias' for guitar. Actually, they are light dance pieces; one of them was later reprinted in Paris as a 'branle'. Barberiis called his instrument the 'Chitara da sette corde', referring to the seven strings arranged in four courses, the first being single as on a lute.

But it was in France that the four course guitar received the most attention. Starting in 1550 with the publications of Guillame Morlaye, Simon Gorlier, Gregoire Brayssing (actually an expatriate German), and Adrian Le Roy, we are provided with a delightful repertoire of excellent fantasias, dances, and chansons for solo guitar, or, possibly, as with the dances, for guitar as the lead instrument in a consort, and, with chansons, for voice with guitar accompaniment.

The guitar seems to have been favoured by King Henri II himself, who probably became acquainted with it during his four years as a Spanish hostage. But French court music was primarily influenced by Italy and many Italian musicians were employed by Henri. Further, many of the guitar pieces in the first French books originated in Italy; the dances, for example, and the exquisite guitar fantasias by Henri's court lutenist, Alberto da Rippa.[15] Eventually though, the native French music came to predominate, with intabulations of chansons by Sermisy, Certon, *et al,* and with numerous *branles* (French country dances). This material later spread throughout Europe with the help of the Flemish reprints of Phalèse, published in 1570.

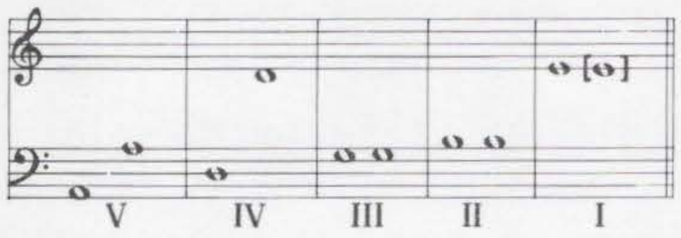
Five course instruments were in use from at least the beginning of the 16th century. In Raimondi's engraving of the poet Achillini, *c.*1510 (see the reproduction in this article), the number of pegs indicate five courses, the body appears large, and the instrument case on the ground indicates the vaulted back which can be found on many later guitars. This instrument might be called an Italian 'viola da mano'. Remember that 'viola' or 'vihuela' is often a generic, not a specific, term. Bermudo (Cap. LXV) in discussing a point mentions 'el Laud, o vihuela de Flandes' (the lute, or vihuela of Flanders). A Neapolitan print, *c.*1536, of Francesco da Milano's lute music reads: *Intavolatura de Viola overa Lauto. . . .*[16] And Castiglione, in talking about gentlemanly pursuits in his famous book, *The Courtier* (1528), mentions singing to the 'viola', meaning, most likely, an instrument like the one in Raimondi's engraving and not, as is often thought today, a viol. Sir Thomas Hoby, in his 1561 translation of Castiglione's book translates 'viola' as 'lute'.

The first music for a five course instrument appeared in Fuenllana's book of 1554 in which he included pieces for a 'vihuela de cinco ordenes'. The tablature called for an instrument with a bottom fifth course tuned a fourth below the fourth course. No

indication is given as to pitch or octave stringing, but a likely arrangement is the one by Juan Carlos y Amat described below. This instrument could very well be the same type as Raimondi's large 'viola da mano'. Intabulated for it are two sections of a mass by Morales, a *villancico* by Vasquez, and six excellent fantasias. These are followed by intabulations and fantasias for the four course 'guitarra'.

Bermudo frequently mentioned the 'guitarra de cinco ordenes' (five course guitar) and said that one could be made by adding to the four course guitar a string a fourth above the present first course (*Libro Segundo*, Cap. XXXII). He also described new and improved tunings such as: c,g,c′,e′,g′. (*Libro Segundo*, Cap.LXVII. This pitch I assume from context.) He further mentioned a 'guitarra grande' of six courses! (*Libro Quarto*, Cap. LX.) And he gave more unusual tunings for the four course guitar. No music survives for any of these tuning arrangements.

The only other five course music from the 16th century is by Juan Carlos y Amat, *Guitarra Española, y Vandola* . . . (1586). Although this is now lost, we know about it from several 17th-century reprints.[17] With Amat, we are introduced to some important new ideas, for Amat was the first to specify the pitch:

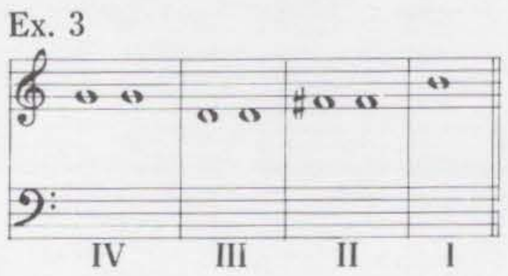
Ex. 2

The instrument it applies to is called the 'Guitarra Española', and, ignoring the octave stringing, tuning is, of course, the same as the top five strings of our modern guitar.

Amat was also the first to devise a system of notation for strummed music, which, in Spanish, is called 'rasgueado'. This style of playing is described as old-fashioned by Bermudo in 1555, but by the beginning of the 17th century it was the major and almost exclusive style for the immensely popular guitar.

The idea of 'rasgueado' notation is to assign a separate letter of the alphabet (or symbol) to each chord to be found on the fingerboard. The chords employ all five courses. Under the letters, a series of vertical lines are placed, either below or above one horizontal line to indicate, respectively, a down or an up stroke of the right hand. More exact rhythm and metre is sometimes supplied above the letters by ordinary notes in the manner of other tablatures. Although the letters do not correspond to the actual names of the chords as we now know them, this system foreshadows the chord symbol system that guitarists still use in popular music today.

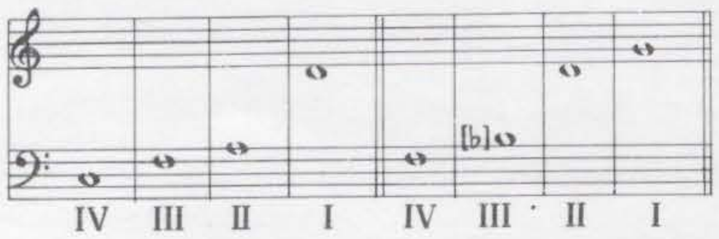
Amat's system was changed in certain details by the 17th-century Italians, who called it 'alfabeto'. The strummed 'rasgado' playing can be quite rhythmically exciting and deserves serious investigation.

The 'chitarra spagnola' gained such great popularity from the early 17th century as to leave the lute, cittern, and the small guitar in a position of dwindling importance. However, the small guitar was not entirely superseded. Scipione Cerreto in his *Della Prattica Musica* (1601) gave unusually precise instructions for tuning the small four course guitar. In staff notation and verbal description he gave the following:

Ex. 3

The fourth course is in unison and the tuning is re-entrant, as with a cittern, and similar to that indicated in certain five course guitar sources which will be discussed later. Despite this, Cerreto's tuning is like Bermudo's 'old tuning', but a tone higher. This tuning and its high pitch is corroborated in an anonymous collection, published in 1645, entitled *Conserto Vago*, which contains trios for 'tiorba', 'liuto' and 'chitarrino'. The normal Italian a′ tuning of the lute and theorbo means that the chitarrino is pitched just as Cerreto described.

Michael Praetorius, a strong advocate of Italian-style music, in his famous *Syntagma Musicum* (vol. II, 1619), provides a wealth of information. For instance: 'The *Quinterna* or *Chiterna* is an instrument with four courses which are tuned like the very earliest of lutes' (p. 53). 'This tuning is c,f,a,d′ with double strings' (chapter 24). 'It has, however, not a rounded back, but is completely flat, quite like a bandora, and hardly two or three fingers in depth. . . . Some have five courses, and in Italy, the charlatans and mountebanks (*Ziarlatini* und *Salt' in banco*), who are like our comedians and clowns, strum them, singing their *villanellas* and other foolish songs. Nevertheless, good singers can sing fine and lovely songs with it.' Praetorius made no mention of the details of stringing, but gave the following two tunings:

Ex. 4

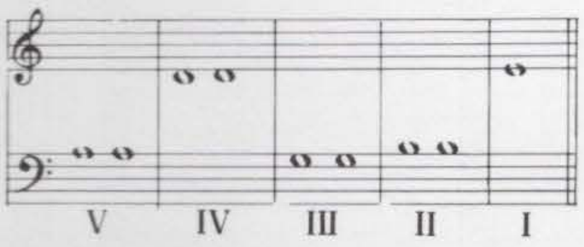


The four course guitar also adopted the Spanish guitar's alfabeto system and was played in the rasgado style as well as in the 'punteado', or lute style. Pietro Millioni's *Corona Del Primo . . . Libro . . .* (1627) described a four course alfabeto for the chitarrino as well as one for the Spanish guitar.

The last publication for the small guitar seems to have been John Playford's *A Booke of New Lessons for the Cittern and Gittern* (1652), which contains only punteado-style music.

The re-entrant tuning for the small guitar which was mentioned above, was sometimes adopted for the Spanish guitar as well. Luis de Briçeño in his *Metodo mui facilissimo* of 1626 specified the following in which the third course is the lowest note on the guitar:

Ex. 5



Mersenne[19] gave this same tuning in 1636, and, later in the century, the well-known music of Gaspar Sanz[20] required it as well. Briçeño gave only strummed music, so the above need not necessarily be adhered to, although Sanz's music was idiomatically written for it. It is quite difficult to represent Sanz's sound and effects in modern notation, but with a properly tuned guitar and the player reading from the original tablature, we can at last hear what Sanz really intended his music to sound like. This is one important reason why no early guitar music should be published without also reprinting the tablature beside it.

It should be noted, however, that before 1650 most of the tablatures required the type of tuning given by Amat, and it was rare to find the more unusual one described above. See, however, Donald Gill's article on Baroque Guitar Tunings in this issue.

In 1629, Giovanni Paolo Foscarini published his *Intavolatura di chitarra spagnola libro secondo*, one of a series produced by him. Foscarini, known as 'L'Academico Caliginoso detto il Furioso' (the obscure academic called Il Furioso), used not only the popular 'alfabeto' style, but also reintroduced the punteado style for the guitar with pieces notated solely for one or the other and also a new mixed tablature combining both. This mixed tablature became more and more common as the century progressed. Foscarini stands out as a very individual and quite exceptional composer for the guitar. His music is often daring and very original, and he rates, in my estimation, with Corbetta and later Roncalli. Yet almost none of his music is available in a satisfactory

Five-course 'viola da mano', *c.*1510. Engraving by Marcantonio Raimondi.

edition, and, for that reason, only the ambitious guitarist willing to study his original tablatures can benefit from his work.

Other important writers for the five course guitar before 1650 include Angiolo Michele Bartolotti, Carlo Calvi, Antonio Carbonchi, Giovanni Battista Granata, and Stefano Pesori. The works of these and many others are listed in a useful bibliography by Peter Danner.[21]

Other members of the guitar family before 1650

BANDURRIA A small plucked instrument derived from the guitar. Next to nothing is known about its physical appearance in the 16th century, but we do know from Bermudo's discourse (*Libro Quarto*, cap. XCVII and XCVIII) that it was a small treble instrument with three strings (gut?), tuned in fifths. (He doesn't give pitches.) Sometimes one could tune the three strings to a fourth and a fifth, or vice versa. According to Bermudo, players may have developed the bandurria by shortening the guitar and reducing the number of strings. Some players used no frets, some used six or seven, but it was difficult to fret because of the short string length. He goes on to say that a fourth string could

be added and that he had seen five string bandurrias from America. Later, in the 17th and 18th centuries, the bandurria acquired six double courses and was mostly played with a plectrum as the treble in an ensemble. This is how the bandurria is still played today.

CHITARRIGLIA A small five course guitar tuned like the Spanish guitar but at a higher pitch for the first course (for example g′ or a′). A significant number of 17th-century music books specify the use of this instrument, including some by Calvi, Granata, and Pesori. The guitar by Diaz, mentioned earlier, is probably a chitarriglia.

CHITARRINO The 17th-century name for the small four course guitar. Agostino Agazzari, in his *Del Sonare sopra il basso . . .* 1607,[22] said '[like ornament instruments] are those which, in a playful and contrapuntal fashion, make the harmony more agreeable and sonorous, namely, the lute, theorbo, harp, *lirone,* cittern, spinet, *chitarrino,* violin, *pandora* [mandora] and the like'. The chitarrino part in the previously mentioned *Conserto Vago* fits this description perfectly. In the sixth intermedio for the wedding in Florence of Ferdinand I de' Medici and Christine of Lorraine, 1589, a 'chitaralla Spagnola' and 'chitarrini . . . alla Napolettana' are mentioned.[23] Nothing is known about the physical differences between the two instruments. Millioni's alfabeto for chitarrino (which he also called Chitarra Italiana) is reprinted in J. Wolf's *Handbuch der Notationskunde*, II, p. 173.

CHITARRA BATTENTE A five course guitar, of varying size, which is designed for wire strings of brass and low-tempered steel. The strings were not always arranged in pairs; sometimes, as later examples show, they were arranged in threes. The instrument had a moveable bridge, held in place by the pressure of the strings stretching over it to the lower end of the body, and had a bend in the top starting below the bridge which counteracted the pressure of the strings. This feature is similar on the neapolitan mandolin. Unlike any of the other members of the guitar family, the chitarra battente had inlaid bone or metal frets to accommodate the wire strings. Its back was usually vaulted, like many ordinary guitars of the time, but its sides tended to be rather deep. It was played with a quill plectrum and was probably confined to alfabeto music. It would be a good idea if the term 'chitarra battente' was used only for the instruments described above instead of, as is now done in reference books, sales catalogues and the like, to use it for *any* guitar which happens to have a vaulted back. These latter guitars with their flat table and glued-on bridge were clearly designed for gut strings and not, like a true chitarra battente, for wire strings. In general, classifying instruments by shape of back, shape of peg head, or even general body shape, is rapidly becoming an unacceptable method. Function and dependent, pertinent design features should be the main considerations. No one, after all, would call a 16th-century figure-eight shaped viol a guitar simply because it had a guitar shape and frets. No specific music for the chitarra battente has survived, but Pesori's *I Concerti Armonici . . . c.*1645 includes a few 'Scherzi di Penna', which may well be intended for this instrument.

MANDOLA Possibly, in some cases, the smallest member of the guitar family. The term is rarely met with in the 16th century and should not necessarily be used for 'mandora', the very small treble lute of the period. The French term for the mandora was 'mandore' and the Italian, 'pandora' or 'pandurina'. In the 1589 wedding intermedii for Ferdinand I mentioned above,[24] a 'mandola' was used and from the context, it seems to be a treble instrument. Unfortunately, nothing further is known. A late source, Bonanni's *Gabinetto Armonico . . .* 1716, illustrated the mandola as a tiny four course guitar the size of a modern ukelele. In 1677, Ricci, in his guitar book *Scuola D'Intovolatura . . .*, printed in treble clef staff notation, a 'Balletto' for mandola. The term, of course, later came to mean a larger member of the mandolin family. (See also, *Vandola.*)

VANDOLA Again, a term which cannot be defined with certainty until we learn much more about original source material. Juan Carlos y Amat's vandola, mentioned in his 1586 title page, could very well be the small five course guitar which the Italians called 'chitarriglia'. On the other hand, a very late source, Pablo Minguet y Yrol's *Reglas y Advertencias . . . c.*1752, implied that the vandola was an alto-sized five or six course mandolin (see mandola). The tangled meanings of vandola, bandola, mandola and the like are, as yet, far from clear, and with over 150 years separating these two references, they could conceivably be two different instruments.

A bibliography of music for the four course guitar

This list includes music which is known to have existed but which is now lost; shown by the use of brackets. For detailed information on the earlier printed books and the location of copies, see Howard M. Brown's *Instrumental Music Printed Before 1600*, Harvard University Press, 1965.

PRINTED BOOKS

1546 MUDARRA, Alonso, *Tres Libros de Musica . . .*
1549 BARBERIIS, Melchiore de, *Opera Intitolata Contina . . .*
[1550] MORLAYE, Guillaume, *Tabulature de guiterne . . .*
1551 GORLIER, Simon, *Le Troysieme Livre . . . De Guiterne . . .*
1551 LE ROY, Adrian, *Premier Livre de Tabulature de Guiterre . . .*
[1551] LE ROY, Adrian, *Briefve et facile instruction pour apprendre la tabulature a bien accorder, conduire et disposer la main sur la guiterne*
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FLORENCE, BIBLOTECA NAZIONALE CENTRALE, MS. MAGL. XIX 28 (mid-17th cent.)
FLORENCE, BIBLOTECA NAZIONALE CENTRALE, MS. MAGL. XIX 29 (mid-17th cent.)
LONDON, BRITISH LIBRARY, Add. MS. 30513 (Mulliner Book, contains pieces for cittern and gittern *c.* 1570)
LONDON, BRITISH LIBRARY, Stowe 389 (Raphe Bowle's MS., dated 1558, contains one piece for guitar)
LONDON, in the private library of Robert Spencer. (Italian, similar to the Florence MSS., mid-17th century.)
NEW HAVEN, CONNECTICUT, Manuscript ('Braye Lute Book') belonging to James M. Osborn. (Contains a few pieces for guitar, mid-16th century.)
PARIS, BIBLIOTHEQUE MAZARINE, RES. 44.108(6) (early 17th cent.)

FOOTNOTES

[1] 'Seventeenth Century Guitar Music: Notes on Rasgueado Performance', *Galpin Society Journal*, XXI, 1968; 'The Tuning of the Five Course Guitar', *Galpin Society Journal*, XXIII, 1970.

[2] *The Guitar from the Renaissance to the Present Day*, London, 1974. It contains, however, some misleading information. On p. 36, for instance, Turnbull seems to get his facts for the four course guitar in France almost entirely from Heartz's article (see footnote 18). He accepts Heartz's impossible tuning at the octave *below*. On p. 40, Turnbull perpetuates the old theory that the medieval gittern survives as such into the 16th century (see footnote 7).

[3] The instrument is in Paris, Musée Jacquemart-Andre, and is described by Michael Prynne, 'A Surviving Vihuela de Mano', *Galpin Society Journal*, XVI, 1963; and by Anthony Baines, *European and American Musical Instruments*, London, 1966, p. 47.

[4] One is in London, Royal College of Music, Donaldson Collection no. 171. It is by Belchior Diaz and dated 1581. (See Baines op. cit. p. 47.) The other is by Josef Dörfler and is described in *An Exhibition of European Musical Instruments*, Edinburgh, 1968, p. 82.

[5] See Djilda Abbott and Ephraim Segerman, 'Strings in the 16th and 17th Centuries', *Galpin Society Journal*, XXVII, 1974.

[6] See Baines, op. cit., p. 47.

[7] Most modern writers seem to think that the 16th-century term gittern refers to the medieval instrument of the same name. They would have us believe that the old English gittern somehow, miraculously, survived even to the time of John Playford in 1652! The musical sources, pictorial sources, and a dash of common sense shows us that in the renaissance and baroque periods the gittern is simply the guitar.

[8] *Libro de Musica para Vihuela . . .* 1554.

[9] Madrid, Biblioteca Nacional, MS M.2209, mid-17th cent.

[10] MS in the possession of Dr Saldîvar, Colonia Roma Sur, Mexico. It is an indigenous manuscript for four course cittern, but fols. 31-37 are for guitar ('vihuela de cinquo ordenes') *c.*1650. (See R. M. Stevenson, *Music in Aztec and Inca Territory*, Berkeley, 1968, pp. 234-5.

[11] In the late 16th century and later, however, the term 'Chitarra Spagnola' came to mean a larger, deeper bodied, five course guitar with a deeper pitch, usually at e′ for the first course like the modern guitar.

[12] One can learn all the basics of tablature from Diana Poulton's *An Introduction to Lute Playing*, Schott, London, 1961, or, if not available, resort to the music dictionaries and encyclopedias.

[13] I am indebted to Diana Poulton for helping me with the Bermudo information.

[14] *Libro Quarto. Capitulo LXV.*

[15] The fantasias are published in modern edition with tablature under Appendix II of *Oevres d'Albert de Rippe I*, Centre National de la Recherche Scientifique, Paris, 1972.

[16] See A. J. Ness, *The Lute Music of Francesco da Milano*, 1970, p. 11.

[17] See article 'Amat' in *MGG* I, cols. 401-402.

[18] Daniel Heartz, in his article 'An Elizabethan Tutor for the Guitar', *Galpin Society Journal*, XVI, 1963, concludes from Phalèse's guitar instructions of 1570 that the small guitar, tuned like the second example of Praetorius, has the third and fourth courses doubled at the octave *below*. Not only does this not agree with contemporary evidence, but his stringing would be virtually impossible without special modern strings. And furthermore, the Phalèse guitar instructions in fact turn out actually to be garbled *cittern* instructions. (See J. C. Dobson, *et al.*, 'The Tunings of the Four Course French Cittern and of the Four Course Guitar in the Sixteenth Century', *Lute Society Journal*, Vol. XVI, 1974.

[19] *Harmonie Universelle . . .* 1636.

[20] *Instruccion de Musica . . .* 1674.

[21] 'Bibliography of Guitar Tablatures, 1546-1764', *Journal of the Lute Society of America*, Vol. V, 1972, pp. 40-51, and 'An Update to the Bibliography of Guitar Tablatures', the same journal, Vol. VI, 1973, pp. 33-36. Danner's list is extremely useful; he gives over 240 entries. This covers about 80 per cent of the surviving sources, so one should check the various volumes of RISM under individual composers and under collections.

[22] A complete translation is found in O. Strunk, *Source Readings in Music History*, 1952, pp. 424-431.

[23] See H. M. Brown, *Sixteenth Century Instrumentation*, 1973, pp. 131-132.

[24] *Ibid.*, p. 109 and p. 128.

On playing the lute

JULIAN BREAM

in conversation with J. M. Thomson

Those of us fortunate enough to have heard Julian Bream give a solo lute recital of the music of John Dowland might be forgiven for thinking he was virtually born with a lute in his hand, so miraculously does he seem attuned both to the instrument and to the composer. As a boy, 16th-century England had always fascinated him—its social history, poetry, drama, and above all the splendid music. It was therefore natural that after mastering the basic technique of the guitar, he should turn to the kindred instrument that most faithfully reflected the spirit of the period, the lute. So much do we take him for granted today as a virtuoso on both lute and guitar that it is revealing to go back to the beginnings of his career and see how he followed his path as a pioneer, both in his search for an instrument and for its music.

'In the late 1940s, it was not easy to procure an instrument. The only ones that seemed available at the time were made by Dolmetsch. They were well built but the quality of the tone was never wholly satisfying and the tactile feel of the strings seemed to me unnecessarily soggy. Thomas Goff, the London keyboard maker (who died recently) came to the rescue and offered to make a lute based on a Tieffenbrucker in the Victoria and Albert Museum. As Museum property cannot be pulled apart for purposes of investigation, Goff had the instrument X-rayed. This was a revolutionary approach to the problem of design and construction and much of the instrument was built up from those X-ray photos. I also suggested changes, not so much in construction, but in minor details such as redesigning the bridge of the instrument in order to give the sound a more flexible quality.'

Julian Bream played the Goff lute for twelve years and it proved to be a tremendous success. 'Whilst it was not the most authentic sounding lute, it had a resonance and beauty of sound which was quite remarkable. The character of the "timbre" was so well focused that the projecting quality in a medium-sized hall was excellent, some might say phenomenal—a prime consideration for an artist who had to give concerts in halls of every conceivable shape and size throughout the world.

'After several years of intensive playing, the Goff instrument eventually began to lose resonance. The soundboard had lost a lot of its initial resilience, and finally the quality of sound began to deteriorate. Despite the fitting of a new soundboard, the instrument never regained its original eloquence; it

sadly passed into silence and I had to look around for another instrument.'

On a tour of the USA in 1965, his Bouchet guitar needed slight repairs and when in New York he was recommended to go to a then unknown maker, Jose Rubio. Rubio at the time was making a few guitars and Julian Bream suggested he construct one for him. They worked quite closely together on matters of construction, particularly in the barring of soundboards and several successful instruments were made, so that a year or two later he was asked to make a lute.

Originally, it was intended to make a copy of the old, much-cherished Goff instrument. But instead, Rubio decided to carry out some independent research of his own, bearing in mind the particular character of tone and resonance that Julian Bream liked. This new instrument was to bring about some reappraisal of the artist's technique: 'The sound was drier than the Goff lute and I found that this in turn helped create an interpretative change in my approach to the 16th-century lutenists. Hitherto, I'd adapted certain guitar characteristics to the fretboard of the lute, such as left hand *legatos* and a liberal use of *vibrato*. I found with the Rubio lute that it didn't respond to the same extent to the left-hand *vibrato* and because of this I only used the *vibrato* in order to shape the melodic line and just occasionally to give an air of wistfulness in the more melancholy pavans and galliards. Also, I found that in the lute fantasias I was becoming more interested in the architectural shape of the music—in the linear quality of the inner contrapuntal textures and, more importantly, in shaping the bass line in a vocal manner in order to complement the treble—than trying to project something which one might consider "musical" or "beautiful" in, say, the 18th-century sense. To this day, I play my Rubio lute, which surprisingly is holding up very well, and, hopefully, giving pleasure to an ever increasing public the world over.'

What is Julian Bream's ideal lute or ideal of lute sound? Does he pursue a lone course in contrast with the pursuits of more 'authentic' players, who study the separate techniques of the renaissance and baroque lute, debate 'fingers versus nails' and 'light versus heavy strings'? He is well aware that his own type of instrument is not thoroughly up to 16th-century specifications. 'But this does not mean I am not aware of, or interested in, the splendid research that has gone on over the past few years in an effort to make the lute sound as nearly authentic as possible to the original lute. I commend both players and makers who have this pursuit as their artistic ideal. I might also add that I learn a great deal from hearing these instruments being played and, indeed, playing some of them myself. In my own way, I can adapt the sound of my own lute when I want to and, by so doing, I can on occasions enhance the effectiveness of my own performance. But I must be honest and say, too, that my prime motivation towards music is, to a large extent, instinctual; the only way I can play my lute and guitar is the way that I do, because in my head I have what one might call an "ideal sound", which I rarely attain, if ever, but which is something that I'm determined to achieve.'

Vital to his conception of lute sound is an overall balance between all the strings in order to achieve a euphonious cohesion between the strands of counterpoint, a feature of so much lute music. 'I like an instrument that has a rather sustained quality in order that the part writing is heard in such a way as to give a clear horizontal effect. In fact, I tend to loathe bar lines, and what excites me about early contrapuntal music is the effect of dispensing with the mechanical constraints of physical time. By that I don't mean to play unrhythmically (far from it) but to have a controlled freedom that I feel can heighten the overall musical beauty. This is hard to achieve on the lute, because the nature of the instrument is against linear outlines, as the note begins to die immediately from its impact. Hence my predilection towards a sustained instrument which I do realize could be somewhat foreign to the lutes built, say, in the 16th and 17th centuries. But I must add that I don't consider, and have never considered the lute I play as an authentic specimen. For example, I use an ivory bridge saddle, something on the lines of a guitar bridge. I also use a single second course instead of the usual double course; but, once again, the reason for using this is to try to balance the cantus firmus of so many fantasies whose contrapuntal outlines utilize a frequent crossing from the first to the second string. However, this is not totally unauthentic because I believe that by 1630, or thereabouts, it was increasingly becoming a habit of lutenists to drop the second double course in favour of a single second string. This can, at times, facilitate clarity, particularly for ornamentation and not least when the lute is used as a division instrument in consort music.'

One of his principal concerns is the raising of the standard of lute playing which at present he feels is improving—'and it jolly well needed to'. He demands from himself something of the same virtuosity as Liszt showed on the piano. John Dowland, for instance, he feels was perhaps one of the great virtuosi of all time,

on any instrument. 'Whether he was playing on light or heavy lutes, covered strings or uncovered strings, I don't really think it would have made much difference, because what he must have had was a technique every bit as good as Segovia's on the guitar—and it may even have been a darn sight better.'

With some of the instruments revived this century (lute, recorder, and harpsichord, for instance), the question of whether there can ever be any enduring contemporary compositions tends to haunt performers. Both recorder and harpsichord have, in fact, stimulated effective works such as Berio's *Gesti* for recorder and harpsichord works by Poulenc, Martin and Falla. However, the lute presents special problems: 'I suppose there will never be an instrument so idiomatic to the tonal system as the lute.' Julian Bream considers that it would be very hard to write for the instrument unless one was also a player who understood its intimate resources: 'I think odd compositions *are* written and will continue to be written, but they will, I think, remain almost as curiosities. I rarely, if ever, come across any modern lute composition that is interesting to play. I just don't think the lute can offer the contemporary composer a great deal, except, perhaps, in the form of neo-classic pieces. Somebody like Ravel could have written an exquisite piece for the lute—Peter Warlock could also have done it. The lute itself would influence the music very strongly, perhaps too strongly, because it does have in its own way a very strong personality.'

'From the early days of Bach, composers have been trained and brought up with stringed instruments tuned in fifths. The symmetrical outline of this type of tuning, not to say its logic, has enabled composers for nearly 400 years to score for these instruments with ease and enterprise. Many composers (particularly in the last 100 years or so) balk at the proposition of writing music say for the lute, viols or guitar simply on account of the eccentric (and some may say) illogical tuning in fourths with a third bunged somewhere in the middle. In fact, a considerable number of composers in our own day make a poor fist of things because of this. There have been very few composers of significance for the lute who weren't lutenists, though naturally there must be some exceptions.

'Thomas Morley, for instance, writes for the lute with almost the consummate skill of a virtuoso. I very much doubt whether he did play the lute; nevertheless, one can see in the Pavan published in Robert Dowland's *Varietie of Lute Lessons*, where you have a fairly strict canon at one point consisting of two voices with a free bass line, that it was written with an almost uncanny and unerring sense of intimacy with regard to the fingerboard of the instrument. Another fine example of this is the lute accompaniment of 'A Lover and his Lass'. It is without doubt one of the most damnedly difficult lute songs to play technically (and annoyingly so, because it is all feasibly playable), but the effect of the texture of the writing is masterful, in fact, scintillating.'

He includes, however, some serial compositions in his guitar repertoire, but his approach to them is a formal one. 'I find it very difficult to play tonal music and serial music together in one programme. I think it's a question of getting into the language and not upsetting the flow—it's the immense pull that the tonal system has on one's being. Perhaps serial and other avant garde techniques have not been around long enough or perhaps styles are changing too quickly. There are signs that suggest we're becoming too complicated, too sophisticated and altogether too scientific for the welfare of our own personal sanity. Nevertheless, there are composers in our midst today who still write worthwhile music in what one might term as the "press on regardless" style. There are a number of guitar compositions in this genre that are trotted out fairly regularly by recitalists today. It is often well made, and interesting for a while, but in time the music tends to pall with increasing frequency—in fact, one tires of it.

'Strangely enough, people haven't yet got tired of Vivaldi—that amazes me, he's been scraped, blown, plucked and plugged for the past decade or so, and still he's as popular as ever and probably even more so than a few years ago. I think Vivaldi had perfect judgement in matters of proportion but, above all, he could make whatever instrument or instruments he wrote for, resonate with freedom—conjuring up a myriad of sound densities that never fails to entreat as well as entice the listener. Above all, his music is *sound*—the dramatic implications of musical *texture* and the sheer physical excitement of music which never palls if the work is well played.'

How common *was* the lute in the 16th and 17th centuries? Was it part of the everyday pattern of sounds or do we romanticize what was essentially an aristocratic instrument? Julian Bream thinks we have to look at the comparative density of population of, say, 400 years ago when chances of seeing or meeting people were rarer, particularly in the country away from the few existing cities, and chances of hearing music were more remote—'but the effect would have

meant more to them than to us, besotted today with concerts and recordings. I'm sure the lute must have been very, very popular, but one must bear in mind it wasn't exactly a peasant's instrument; it cost a great deal, and then there was the upkeep. Strings would have been expensive. I think it can be safely assumed that the instrument was played and appreciated more by the middle class and nobility than by simpler people. Put in another context, I think the viols and the lute represented the music of the spheres; the gittern, cittern, and hurdy-gurdy, the instruments of the street.'

Does he consider the early music revival to be a fashion, a phase, even a dead-end? 'I'd never say dead-end,' he replied, 'what is important is that it has reshaped people's values in a very good and worthwhile way. After the romantic period, one could only go back to the constraints of classicism and it started with neo-classicism, in the compositions of Stravinsky, and earlier, in Debussy and the French school. Indeed, with the twelve-tone system as introduced by Schoenberg, and with Webern in particular, they not only re-structured their music in a more classical symmetry, but the textures of sound that interested them most were similar to those of a Jacobean broken consort. In the 20s and 30s, composers often wrote quite short and concise works (Stravinsky, Ravel and Webern come to mind), possibly as a reaction against the excesses of the late romantic movement. And another thing, composers like Debussy, Poulenc, Milhaud and Villa-Lobos did not consider it beneath their dignity to write good drawing room music for the gifted amateur to play for the enjoyment of their friends. But it would appear that today most modern composers write music whose origin is in a commission for a festival or a similar manifestation so that the music tends to be something that is staged for public appreciation, whereas this has so little to do with the origins of perhaps the finest flowering of European music which, in my opinion, was chamber music—music designed to be played in intimate, and ideally, domestic surroundings with just a handful of musicians. Because of this, many young people feel the need to make chamber music and, consequently, so much early music is ideal, because it is ideally suited to domestic conditions rather than grandiose concert halls, and to some extent the level of virtuosity required for adequate performance of consort music is not necessarily as highly developed as that required to handle the sophisticated intricacies, say, of a Brahms string quartet.' He is well aware of the economic and acoustic problems that face all early music ensembles and the necessity for compromise in the less than ideal conditions of today. (To be a strict purist or perfectionist would deprive many audiences of ever hearing much 16th- and 17th-century lute music.) He has a word of praise for the Wigmore Hall—where some of his most notable solo lute and consort recitals have been given. 'Although its style is at variance with the aesthetic qualities of early music, it has a live acoustic; this nearly always is essential because most 16th-century interiors, for example, must surely have been of a very austere nature, the rooms were often panelled and inhabited by furniture of hard surfaces and straight-forward outlines. Where interiors were at all elaborately decorated this would break up the sound still further and enhance it with a warmth and bloom.'

This is bound up with his attitude towards proportion, 'There's too little proportion left in our lives today. Take the modern tower block, for instance, the eye cannot comprehend it as a single experience. We have one performer on television and the possibility of four millions agaping—ratios and proportions are so cockeyed it's rare that a happy balance is achieved.'

He is also a gardener and botanical images crop up in his conversation. He likens the early music revival to the process of de-hybridization. Hybrid plants tend to revert back to their original state—as anyone watching the progress of unattended suckering rose will see. 'I think this also happens to people and, indeed, to movements of people', he said. 'I think the very revival of interest in early music is a perfect example of this process. It's been a gradual one that started at the beginning of this century and the work done by individuals has all added to bringing it to fruition.'

This de-hybridization process is taking place within our society, a culture that he considers decadent because of its gradual deterioration of values of the spirit and the heart by the oppressiveness of rampant materialism. 'One can see it in so much of the music and painting prevalent at the moment. It has divorced itself so much from people and if one listens to most pop music, the sheer loudness, particularly of rock music is simply destructive beyond words. Perhaps it's born out of frustration. But there is a cycle in everything; in a day, a life, a culture, and in a civilization. It is therefore vital to hand on to some future generation the impulses we have rekindled. The search back to the values of early music is as vital, in fact may be more vital, than many musicians amongst us care to admit, and perhaps of more consequence than of the contemporary music being composed in our time.'

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How to hold a lute: historical evidence from paintings

ROBERT SPENCER

Looking at the three pages of lutenists illustrated in the April issue of *Early Music* (pp. 137-39), I was reminded that artists have often unwittingly recorded information not available elsewhere today.

This is specially true of the medieval lute, since no instrument or playing method has survived. The artist tells us that it was not necessary to sit down in order to play. Because the instrument was not as big as the renaissance lute, the player could support it against his chest with the right wrist under the bridge. The left hand also supported the neck as no ribbon is used around the players' shoulders. The quill was held between thumb and index finger, but unlike modern pencil-holding, the other end is steadied between index and middle finger. (1)

About 1500, many changes affected the playing position. The lutenist replaced the quill with thumb, index and middle finger tips, often playing more than one note at a time. The lute acquired more strings, eleven or twelve played as six, and it grew in size, obliging the lutenist to sit down.

The right forearm now presses the lute down onto thigh or even a table (as eventually recommended by Mace in 1676). (2)

Even the ten course 17th-century lute could be held in this way. (3 & 4)

The double-headed lute, with up to twelve courses, was end-heavy, needing more support, and we see the use of a foot-warmer as a foot stool in the ter Borch painting. (5)

Also on this lute we see a lace around the edge of the sound-board. The lace seems to have been introduced in the second quarter of the 17th-century, as the number of strings increased. It helped hold the glue joints of belly to ribs, and preserved the edge of the sound-board from wear. But it seems to me that it also provided a gripping surface against clothing, to prevent the lute slipping while playing. How else are we to explain the playing position of Mouton with his French lute balanced precariously on his coat? (6) There is another possible explanation which I spotted recently in a painting by Mieris. (7) The two ivory

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1. Matteo di Giovanni, fl. *1452* d. *1495, detail from* The Assumption of the Virgin, c. *1474, London, National Gallery.*

2. Agostino Carracci, 1557-1602, Man with a Lute, *1576, Boston, Museum of Fine Arts.*

3. Le Valentin, (?)1591-1632, detail from The Four Ages of Man, c. *1625, London, National Gallery.*

4. (?) Peeter Franchoijs, 1606-54, (?)Jacques Gaultier, c. *1635, Boston, Museum of Fine Arts.*

5. Gerard ter Borch, 1617-81, detail from Woman playing a lute, c. *1670, London, National Gallery.*

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6. Francois de Troy, 1654-1730, Charles Mouton, c. *1690, Paris, Musée du Louvre, engraved by Gérard Edelinck 1640-1707.*
7. Willem van Mieris, 1662-1747, detail from The Neglected Lute, c. *1695, London, Buckingham Palace.*
8. Theodore Rombouts, 1597-1637, detail from The Five Senses, *Ghent, Museum voor Schone Kunsten.*

buttons on the back of the lute are joined by a string on which are tied two loops. I suggest these could be looped over buttons on the player's coat or dress to help support the lute. The Victoria and Albert Museum has in its collection a lute on which the two small buttons are joined by a string, but no loops.

The really end-heavy chitarrone was supported by a band of material or leather fixed to a wooden hook behind and above the first peg-box. (8) The band ran across the left shoulder, behind the back, and hooked into a wooden eye fixed to the middle of the capping strip.

Luthiers

Howard Schott visits the workshops of David Rubio and Michael Lowe

David Rubio has created a unique position for himself as an instrument builder. It is not merely as a lute maker that he is known, but he also enjoys an enviable reputation as a builder of viols, baroque violins and cellos, guitars and harpsichords. It is scarcely ten years since he made his initial lute, after perfecting his craft skills in the building of guitars which brought him his first fame. (The story of Rubio's going off to Spain after finishing a medical education and taking up the guitar, then the building of the instrument, and his years in New York as a performer and instrument maker is a fascinating one but not germane to his current work as a lute maker.) The 1965 lute was built at the urging of Julian Bream and as a model Rubio simply took the lute which that great performer had been playing. But after completing the instrument, the maker was not happy with the result. He went from New York to visit a well-known American lute maker, Donald Warnock, in Cambridge, Massachusetts. They had some lengthy discussions, after which Rubio went off to examine as many historical instruments as could be seen, especially those in the Boston Museum of Fine Arts. Eventually he returned to his studio with his drawings and measurements. An improved version of the original lute finally was finished, also an 8-course model in renaissance tuning. Rubio is frank to admit that he made many modern compromises at the time to suit the playing style of a famous artist. Today he utterly rejects those compromises, which mainly involved the use of fixed metal frets and heavier tension on the strings, so that a guitarist would not find the action very different from that of his accustomed instrument. There was also felt to be a need to produce an instrument whose sound could fill large halls. The parallel between the development of the 'modern lute' and the 'modern harpsichord' is evident.

But let it not be thought, however, that Rubio rejects all that he learnt during his long association with Julian Bream, even if their current thinking on aspects of lute making and playing may be very different. Rubio says with genuine gratitude that he first was made aware of a well focused sound and of the essential value of quality and balance rather than mere volume of sound when Bream explained his interest in the 'polyphonic' guitar, that is one which could project the multiple lines of baroque music more effectively. In any event, Rubio's own approach to sound was from the start, while still working from the guitar towards the lute, more Spanish than German influenced. Much as he admires the work of such outstanding German guitar builders, for example, as the senior Hauser, he feels that German instruments of all types tend to be heavy in construction, using much fine wood but somehow not achieving great tonal charm. He is also doubtful of the musical value, except perhaps in some French music, of the thick and very plummy bass admired by certain players.

Rubio continued his research and began copying historical prototypes by J. C. Hoffman, Joachim Tielke and Michielle Harton. While still in New York, he made a dozen lute moulds, but recalls scrapping all but four of them as unusable when packing up to return to his native England in 1968. But fundamental questions arise when the word 'copy' is used. Rubio scrupulously avoids the term and presents the instruments he builds as re-creations. Based on his investigations and his practical experience in building, he believes that, while the methods of the great masters can be discerned in museum specimens, so that their objectives can also be made out, if the modern maker tries to copy precise wood thicknesses, the resulting instrument will be very different from the model. The dehydration of any historical lute has probably led to a loss of about half its original weight. The type of timber available today is necessarily different in certain respects from that used by the old masters. Mainly it is supplied by South German mills which have long specialized in preparing wood for musical instrument makers. But fashion and the successive depletion of old forests have brought about successive changes in the origin of the timber supplied. At one time the Black Forest furnished much of this wood. Later Romania and Czechoslovakia were favoured sources. Today Yugoslavia has come into prominence. To be sure, the species remain the same but the individual trees are produced under different soil and climate conditions. In the last analysis each tree is an individual.

The capable lute maker must understand how timber works and is to be worked. If he has a clear conception of what the original historical model was supposed to be, then this conception must be adjusted to the timber at hand in order to produce a truly comparable modern instrument. There are limits to real historical knowledge, Rubio points out, and the gaps must be filled out by our experience.

As to the influence of players on his work, he believes that it is essential to listen to as many good players as one can. But he notes wryly that sometimes even the best players try to lay down conditions 'for orthopaedic rather than tonal reasons'. For example, they will have special wishes about

the shape and thickness of the neck, some evincing strong preferences for flat and thick necks, others for very rounded and full necks. Particular players will wish certain types of peg to be used, which can affect the shape and size of the peg-box and ultimately the balance of the entire instrument. But the central controversial points, of course, remain the stringing and action of the instrument. Some players of great repute have fortunately since revised their ideas so that they no longer insist on such light stringing as to underexploit the lute's tonal resources. In the case of one renowned lutenist, Rubio noted that he could lift the strings of his instrument a full inch when he wished to measure them with a micrometer! One obvious reason for under-stringing is that ornaments are made easier to play. But, in Rubio's view, this is an 'orthopaedic' compromise, an undesirable technical expedient. There is more of a general consensus today about historical stringing than there was even three years ago. He is following the current experiments with gut strings with great interest.

Of course, the related problem of pitch remains to plague the lute world. Many young lutenists believe that in renaissance tuning the top string sounded g′, the precise number of vibrations depending on the pitch level in use at the time and place. Well and good, but one must take the dimensions of the instruments into account. The first string of a lute with a string length of 59-63 cm can literally be tuned to a modern g′ even with gut strings. But the 8-10 course lutes of later periods often ran to much longer string lengths on which that would be impossible. Generally speaking, he correlates pitch and string length as follows:

59-62 cm g′
63-64 cm f♯′
65-67 cm f′
68-69 cm e′

If one tries to exceed these limits by the use of thinner strings, the result is a top string with a tone lacking body. Shortening a historical model to raise the pitch also shortens the fingerboard, so that the resulting truncated lute is unusable for the full repertoire of music for its type.

Rubio believes that, while a maker must take firm stands and speak out with authority on purely physical questions like string tensions, he should be ready to build any worthy historical model to which he has access. But whether the mould is already on hand or to be made from measurements of an old lute, it is essential that the player describe very precisely what the intended use of the instrument is to be.

He declines to contrast current British lute making with continental styles of building, feeling that this is a subject for a connoisseur or critic rather than a luthier. He did point out that there seems to be a deeply-rooted and serious tradition of lute-playing on the Continent which has not yet been fully matched in Britain, where it has not yet attained the same status as a recognized speciality. His own lutes are mainly for export to the Continent. Distinguished performers and teachers like Eugen M. Dombois and Anthony Bailes in Basle, Gusta Goldschmidt in Amsterdam, and Toyohiko Satoh in The Hague have already had many Rubio lutes, which naturally led to orders from their pupils and admirers.

The question of professionalism cannot be avoided because the lute movement, especially in Britain, is still afflicted with a certain unhealthy amateurism, a kind of hobby approach. The chains of scholarship which bind together players, teachers and instrument makers have not yet been firmly forged. All too many lute builders when questioned on this point or that, simply answer, 'That's my idea', or 'I like it that way', or 'Mr X likes it that way'. There is a clear lack of leadership in the movement. Regrettably few players and lute makers understand that dedication and single-mindedness are the price of achieving more than mediocrity.

Rubio works together as a lute maker with his stepson, Reid Galbraith, a talented young man aged 21, who has found the lute the most congenial instrument for his craft skills. After serving brief apprenticeships in the keyboard shops of Rainer Schütze in Heidelberg and Derek Adlam in Goudhurst, Galbraith returned to the Rubio atelier and, in a relatively short time, has gained a reputation as an up-and-coming builder of lutes. He, too, finds his principal market on the Continent.

At the moment European lutenists are clamouring for chitarrones, which the Rubio shop now produces along with their models of 8- and 10-course lutes in renaissance tunings, theorbos and theorbo-lutes, and baroque lutes. The product mix is remarkably even. Most of the continental lutenists want at least one instrument for renaissance music and one for the baroque repertoire. Ideally one might well desire four or five different lutes, more than most players can afford. While an all-purpose lute is clearly impossible, the ideal of a general-purpose instrumental sound has occasionally been realized, e.g. in the English 17th-century viols which were much appreciated by contemporary continental players because they were tonally so versatile and flexible.

So far as 'new designs' are concerned, Rubio says that he does not understand their aesthetics. To him, the lute is an historical instrument and that is what he builds. A 'new design' seems as anachronistic as a Queen Anne television set. Contemporary composers still have to create a real body of new lute music. Most modern compositions for the lute seem to call for the guitar, rather the way so much 20th-century harpsichord music seems conceived in terms of the modern piano.

Michael Lowe made his first lute at the age of 16 while at Manchester Grammar School. The instrument, oddly enough, was based on the very lute which has continued to influence his work, and which he has only recently measured and anatomized in even greater detail, the Hans Frei lute in the Warwick County Museum. Lowe's first effort was

based on Michael Prynne's article in Vol. II (1949) of the *Galpin Society Journal*. He also read extensively at the Manchester City Library, where the Watson Collection, although it numbers no lutes among its instruments, does possess all the principal organological references. A gifted linguist, Lowe ploughed through Praetorius and Mersenne in the original editions. He was also greatly helped by Ian Harwood at the time. Lute making was then put aside, but not lute playing, of course, whilst he took his degree in classics at Durham, and then a diploma in classical archaeology at Oxford. During his student days he made a somewhat better '10-course theorbo-lute' for his own use. He now jokingly says that he 'knew no better in those days', for he thinks it doubtful that any such type ever existed historically.

The real turning point in his development came at the 1971 Breukelen conference, where he first made contact with continental lutenists and, more important, instrument builders, especially Jacob van der Geest and Nico van der Waals. He later spent a few invaluable weeks working with van der Geest at his shop in Switzerland. In England he has benefited greatly from contact with his Oxfordshire neighbour, only a few villages away, David Rubio. He continued to make lutes during 1971-2 on a semi-professional basis for clients in Britain. On returning to Breukelen in 1972 with some lutes of his make, Lowe was rewarded by his first export orders.

Not unexpectedly in a trained archaeologist, Lowe's approach is historically orientated. Ideally he would wish to copy fine original instruments, but only an opportunity to restore old lutes, to have them in pieces in front of one, would allow him to achieve this. As so many old lutes are unplayable, a re-creative process is unavoidable. However, many modern lute makers unfortunately do not even try to copy the basic essentials of old instruments.

In more than 250 years of solo playing, the lute underwent great changes. It is essential for today's builders to understand every aspect of this development, including surviving lutes, the music for and with lute, the iconography of the lute and even the literary references to it. For him, a lute is essentially no different from a Greek pot, an artefact which happily has been preserved by an accident of survival. There are only a few hundred authentic survivors and Lowe hopes to get to know as many as possible so as to be able to form a complete picture as he can of the lute as it really existed. The modifications made to historical lutes during successive repairs and restorations are of great assistance in mapping the history of the instrument in general.

At present his own production concentrates on two basic models of lutes in renaissance tuning. The first of these is based on the Hans Frei instrument and is in a long, thin, tapered shape. The original disposition was probably 6-course, and Lowe offers versions in from 6 to 10 courses. The second model is derived from late 16th-century prototypes by Tieffenbrucker and Harton. Its more rounded shape involves the use of a large number of yew-wood ribs. It is available in models of from 7 to 10 courses. Next comes an interim type, a 10-course lute with a long neck, single peg-box and 10 frets. It can be used with a variety of early French baroque tunings. It is also based on the Hans Frei prototype, but this is not unhistorical because we know that the French modified old Bologna lutes to make them into larger instruments. For the standard D minor tuning of later French baroque lutenists, Lowe offers an instrument with 11 courses on a Frei or J. C. Hoffmann body. By the addition of a bass rider, this model can be altered to a 13-course late German baroque lute, suitable for Bach and Weiss. Lowe has also made two sizes of chitarrone and has received orders for a number of other types of lutes and cognate instruments.

He is following the current investigations into older types of gut strings with great interest. The main problem is producing bass strings of gut which really work. Modern performers, with their predilection for rich, booming basses, may not like the results.

Clients often ask for instruments which never existed and the maker has to clarify their thinking, not always an easy task. He certainly welcomes intelligent criticism from qualified players. Although apparently isolated in his cottage, 'The Hermitage', in a village near Woodstock, he actually keeps in close touch with musical life in Oxford and London, and regularly travels to the Continent to buy wood, deliver instruments, and to renew contact with colleagues. He hopes that there will be increasing contacts between the lute movement in Britain and continental enthusiasts.

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Two more Dufay songs reconstructed

DAVID FALLOWS

A Dufay song with an incomplete text is no Dufay song at all; for the full poetic form is so important to the structure of the music that anything less than the complete text leaves the song seriously depleted. Since practically all the known sources of Dufay songs come from countries where French was not the native language, many survive with either corrupt or incomplete texts. In his edition of Dufay's secular works Besseler managed to correlate some of the fragmentary text openings in the music manuscripts with complete poems in the poetry manuscripts of the time, thereby reconstructing several of these songs. But others remain in fragmentary state and are therefore useless except to the historian. So it is fortunate that two more songs by the premier songwriter of the 15th century can now be reconstructed in their entirety thanks to the emergence of their complete texts. They appear in the supplement.

The first new text was already published half a century ago. It appears in the poetry source that has long been known as the largest extant collection of 15th-century song texts: the Rohan manuscript.[1] Dating from the 1470s and written in Paris, the manuscript contains 663 poems of which musical settings survive for over a hundred, among them eleven by Dufay, eleven by Busnois, ten by Binchois and nine by Ockeghem. It is therefore the obvious place to find a new Dufay poem. And the only reason why Besseler missed the poem *En triumphant de Cruel Dueil* is that the musical source presents the first line of the poem incorrectly:

Je *tri*umphe de crudel duel
Mal angousseux *est* mo*n* acueil
Et tout mo*n* ben p*ar*fait martirre
Je ne scaroy mo*n* mal descripre
Ne dire a dont ie me dueil.[2]

The first stanza in the Rohan manuscript reads far more convincingly:

En triu*m*phan*t* de Cruel Dueil
Dueil Angoisseux est mon accueil,
Et tout mon bien n'est q*ue* martire,
Et ne saroie mon mal descripre
Ne dire ce dont je me dueil.

This manuscript then completes the poem; but it also shows the extreme corruption of the text in the Oporto manuscript which was copied in Italian lands, probably in Ferrara.

A surprising feature is the prominent appearance of the words *Dueil Angoisseux* at the beginning of the second line and of *Triste Plaisir* at the beginning of the second stanza. Dufay was surely perfectly well aware that these are the titles of two famous songs by his great contemporary Binchois.[3] As early as 1440 Dufay and Binchois had been mentioned together in a poem by Martin le Franc; and several meetings are documented both in 1434 at the wedding of Louis and Anne of Savoy[4] and in 1449 when both were canons of Sainte-Waudru, Mons. The few surviving details of the friendship of Dufay and Binchois have recently been augmented by the discovery that in 1462 Ockeghem stayed at Dufay's house in Cambrai.[5] Ockeghem's musical debt to Binchois is declared in his Missa *De plus en plus* and in his famous lament *Mort tu as navré de ton dart,* just as his debt to Dufay appears in the Missa *Se la face ay pale.* So the new evidence of Ockeghem's presence in Cambrai with Dufay

strengthens the impression of his allegiance to both older composers and perhaps strengthens the bond between Dufay and Binchois.

The inclusion of these two Binchois song titles in *En triumphant de Cruel Dueil* can hardly have gone unnoticed by Dufay; and it is difficult to think of any reasonable alternative to the suggestion that it was intentional, intended as some kind of homage to Binchois. What, then, could be the nature of this homage? Considering the text, it can be little other than a lament at his death. Ockeghem's lament specifically names Binchois, but Dufay's approach is different: the poem's implications are oblique. Couched in the rhetoric of courtly love, it is a lament at the loss of a friend. Given that the citation of the Binchois titles cannot be accidental and given the nature of the poem, it is difficult to escape the conclusion that this was Dufay's lament for Binchois.

Traces of the Binchois style may be seen after the midpoint cadence at bar 15. First, there is a sudden slowing of the harmonic rhythm here, reminiscent of what Binchois did in the second half of his *Dueil Angoisseux* and in *Adieu jusques je vous revoye.* Second, the trochaic metre that dominates these bars is similar to that which permeates so many Binchois songs and is extremely rare in those of Dufay. Third, the nature of the line and the spacing of the texture at this point even suggests that it may be a direct quote from Binchois, though I have been unable to locate any definite source.[6]

But there is little else of Binchois here, unless it be the discord leading into the final cadence—the F in the Contra is far more characteristic of Binchois than of Dufay. Otherwise the song is a fine example of Dufay's late style. Extraordinarily long vocal lines wind around and move quite independently of the barlines which are more clearly delineated by the two lower parts. And the glorious final melisma, beginning from a cadence on the third beat of the bar, is very much Dufay's own.

To suggest dating this song as late as 1460, the year Binchois died, is admittedly contrary to much recent thought on the chronology of Dufay's work.[7] However it may be pointed out that the received opinions on the later dates are far more tentative than those for the early works of the years 1420-40. The only securely dateable late work is his lament for the fall of Constantinople in 1453; but the necessary guesswork for the last two decades of Dufay's life is made easier by Planchart's convincing argument that the Missa *Ave regina celorum* was written in 1472[8] and by the evidence of continued activity from the accounts of Cambrai cathedral whose scribes copied the hymn *O quam glorifica* (1464) and the Missa *da Requiem* (1470) and described both as new compositions.[9] Though both works are lost, they at least show that Dufay was still composing in his last years, and some of his surviving work must be this late. Certainly, the use in *En triumphant* of small note values otherwise found only in the late Bergerettes *Malheureulx cueur* and *De ma haulte et bonne aventure* points towards a late position within Dufay's secular work. Stylistically, *En triumphant* could well date from the time Binchois died. The strongest argument against such dating would be the commonly held opinion that the Oporto manuscript containing the music dates from around 1440.[10] I am preparing a longer article on this manuscript in which I propose a revised date nearer 1465, on the basis of independent evidence.[11] Until then the theory that this song laments the death of Binchois in 1460 must rest on the arguments presented here and on the evidence of the magnificent music itself.

The manuscript n.a.fr. 15771 in the Bibliothèque nationale was acquired from the Phillipps collection in 1965. In the few years it has been in Paris it has been mentioned in passing by literary historians, but only recently been subjected to a fuller study by Annie Angremy.[12] One of the poems, *Mon bien m'amour,* ascribed to 'Le Cadet d'Alebret', fits exactly to the Dufay song preserved with that text opening in Trent MS 87.

A little caution is in order here, for several poems survive with this common opening: for instance, F. Lachèvre's *Bibliographie des recueils collectifs de poésies du XVIe siècle* (Paris, 1922), lists four others. But each of these must be rejected either on the grounds of having the wrong form or of appearing in sources far too late to be likely to contain Dufay poetry. On formal grounds the new poem fits Dufay's music perfectly. A glance at the Discantus line shows that it is appropriate for a four-line poetic stanza: each musical line fills approximately six bars and ends with a cadence. It also seems likely that the music was written for an eight-syllable line, not the equally common ten-syllable line, since the density of the word-setting would become uncomfortable if the lines were any longer.

Further evidence in support of the claim of this poem as the correct one for music is found in the manuscript, N.a.fr. 15771 is closely connected with another Bibliothèque nationale manuscript, f.fr. 9223, which was edited nearly a century ago by Gaston Raynaud under the title *Rondeaux et autres poésies du XVe siècle* (SATF, 1889). The two manuscripts share sixty-six poems; both contain a large number of ascriptions; and both have usually been connected with the court of Charles d'Orléans at Blois, established after his return from imprisonment in England in 1440, and at the height of its creativity in the 1450s. One of the young men around Charles at this time was the Cadet d'Albret, author of *Mon bien m'amour* and grandson of one of the nobles who had fallen beside Charles at the battle of Agincourt.[13] Dufay's connection with the same circle would have been known to Besseler if he had used Raynaud's edition. The Bergerette *Malheureulx cueur* appears here ascribed to Le Rousselet; and the Rondeau *Les douleurs* is ascribed to Anthoine de Cuise both here and in n.a.f.fr. 15771.[14] Under the circumstances, then, it is no particular surprise that these sources provided the poem for Dufay's *Mon bien m'amour.*

The existence of three Dufay songs on poems by writers who had connections with the Blois court might perhaps be a pointer towards further biographical information on the composer. The only known list of the chapel of Charles

d'Orléans (Paris, Arch. nat. KK271, f. 23*v*) covers the very years attributed to the two poetry manuscripts, 1455-56. It contains no reference to Dufay, though it does mention the composers Guillaume le Rouge, Johannes Roullin and Pierre Billart; but in any case it is far more likely that Dufay would have been present as a distinguished visitor than as an employee, at this stage in his career. From 1451 to 1458 he was absent from Cambrai cathedral; and although his main connections in those years were with the court of Savoy, he was a celebrity and relatively free to travel as he pleased.

Where this new song fits into the canon of Dufay's works, it is difficult to tell. Besseler, who presented the songs in his edition in chronological order, placed it immediately before *En triumphant de Cruel Dueil,* which we now believe to have been written at the end of 1460. *Mon bien m'amour* can hardly have been that late, but it could well come from the 1450s, despite its appearance in a relatively early source, Trent 87.[15] The nearest in style among Dufay's other songs is the strange Phrygian Rondeau *Adieu, quitte le demeurant*[16] which Besseler dated even later than *En triumphant.*

Mlle Angremy's studies into the Phillipps manuscript support a latish date, for she noticed that the poem *Mon bien m'amour* appears in yet another source, one that has long been known to music historians as containing song texts: Paris, f.fr. 1719.[17] As with *En triumphant* in the Oporto manuscript, *Mon bien m'amour* is here disguised under a slightly different first line: *Mon bien, ma dame et ma maistresse.* The manuscript is particularly important as a source of poetry for the songs of a younger generation of composers: Hayne van Ghiseghem, Busnois and Ockeghem. Of Dufay and his contemporaries it contains very few poems indeed; and all seem to be late works. The appearance of *Mon bien m'amour* in this manuscript, albeit with the first line changed, suggests two things: first, the song may be much later within Dufay's output than its relatively simple style might suggest; second, the poems for the remainder of the fragmentary Dufay and Binchois songs may well be closer at hand than we think, merely disguised under altered opening lines.[18]

[1] Berlin-Dahlem, Kupferstichkabinett, MS 78 B 17; complete ed. by Martin Löpelmann, *Die Liederhandschrift des Cardinals de Rohan,* Gesellschaft für romanische Literatur, xliv (Göttingen, 1923). The manuscript would more correctly have been named after Louis Malet de Graville, its original owner; but the name of Rohan, its 18th-century owner, is used throughout the modern literature so it is retained here.

[2] Oporto, Biblioteca pública municipal, MS 714. Of the nineteen songs in the MS, seven are ascribed to Dufay and four of these are otherwise unknown.

[3] The poems are by Christine de Pizan and Alain Chartier respectively. For the songs see Wolfgang Rehm (ed.), *Die Chansons von Gilles Binchois (1400-1460),* Musikalische Denkmäler, ii (Mainz, 1957). There are at least four earlier editions of each.

[4] Dufay was master of the Duke of Savoy's chapel for the wedding; Philip the Good of Burgandy brought with him his own chapel, of which Binchois was a member. This must have been the occasion which Martin le Franc describes in his poem *Le Champion des Dames* at which Dufay and Binchois were astonished at the playing of the two blind vielle players from Spain who had arrived at the Burgundian court two months earlier (see Marix, *Histoire de la musique . . . de la cour de Bourgogne,* 1939, p. 117), and were taken to the wedding (op. cit., 30). The occasion Martin describes is normally considered to be the Peace of Arras a year later. But by then the playing of the blind men would no longer be a novelty to Dufay—if indeed he was present at the Peace of Arras, which seems unlikely.

[5] Craig Wright, 'Dufay at Cambrai: Discoveries and Revisions', *Journal of the American Musicological Society,* xxviii (1975).

[6] Thomas Walker pointed out to me that Ockeghem's lament for Binchois almost certainly contains a direct quote: the first four bars of the three lower parts are underlaid with the word *Miserere* and the style is very much that of Binchois. See the edition in Jeanne Marix, *Les Musiciens de la cour de Bourgogne au XVe siècle* (Paris, 1937), 83. Here again, I have not been able to locate the source, either in Gloria or Agnus Dei movements of Binchois nor anywhere else in in the Trent MSS, the Aosta MS or the Munich MS.

[7] The standard thinking on the chronology of Dufay is found in Heinrich Besseler, *Bourdon und Fauxbourdon* (Leipzig, 1950) and in Charles Hamm, *A Chronology of the Works of Guillaume Dufay* (Princeton, 1964).

[8] Alejandro Enrique Planchart, 'Guillaume Dufay's Masses: Notes and Revisions', *The Musical Quarterly,* lviii (1972), 1.23.

[9] Jules Houdoy, *Histoire artistique de la cathédrale de Cambrai* (Lille, 1880), 195, 198.

[10] See Nino Pirrotta, 'Two Anglo-Italian Pieces in the Manuscript Porto 714', *Speculum Musicae Artis: Festgabe für Heinrich Husmann* (Munich, 1970), 253-261.

[11] 'Robertus de Anglia and the Oporto Song Collection' in a volume of essays in memory of Thurston Dart, ed. Ian D. Bent and Michael Tilmouth. The arguments for a later date are based largely on the distribution of concordances, on the notational practice, and on material linking the manuscript directly with Robertus de Anglia.

[12] Annie Angremy, 'Un nouveau recueil de poésies françaises du XVe siècle: Le ms. B.N. nouv. acq. fr. 15771', *Romania,* xcv (1974), 1-53.

[13] See the article by J. Balteau in *Dictionnaire de biographie française,* i (1932), 1310-11. From 1456 d'Albret was Seigneur de Sainte-Bazeille, so the two ascriptions calling him Le cadet d'Alebret must be earlier than this. He was executed for treason on 7 April 1473.

[14] The most recent summary of the life of Anthoine de Cuise is in Angremy, op. cit., 12-14. She shows that the spelling 'Guise' in n.a.fr. 15771 and f.fr. 9223 is erroneous. This spelling must therefore be corrected in my notes to the record *Dufay: 15 songs* (Arch Records, 1751). To the same notes should be added the ascription of *Malheureulx cueur* to Le Rousselet (see below). I also incorrectly claimed that Le Cadet d'Albret was a nephew of Charles d'Orléans: of course he was no such thing, but rather the great-nephew of Charles's most famous ally, Bernard d'Armagnac.

[15] Trent 87 was compiled piecemeal over a number of years; among its later works is a Mass cycle by Pullois which cannot date before 1450 and may be even later.

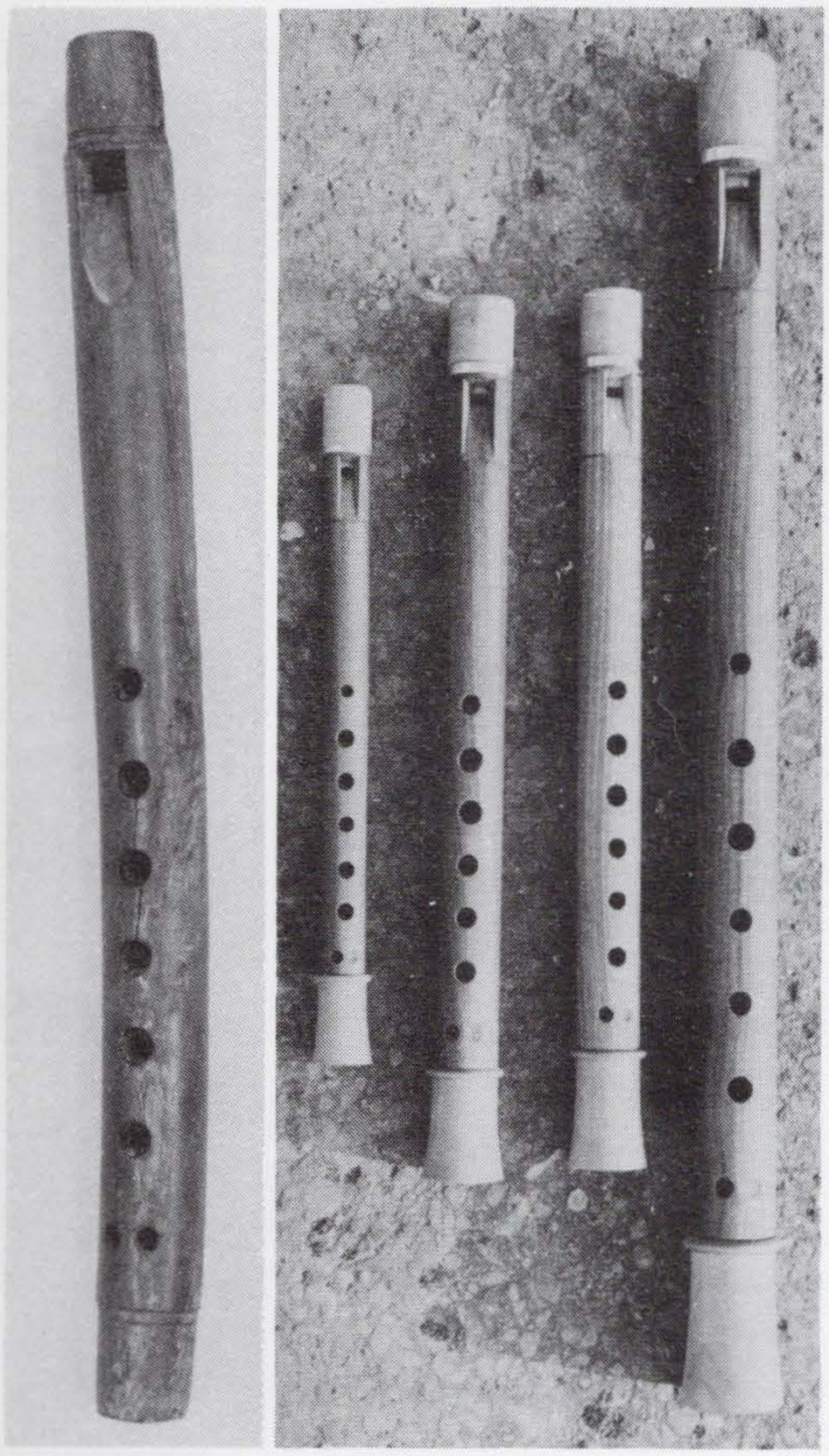
[16] It might be worth adding that Besseler must be wrong in his implication that the first line of this song is *Adieu, quitte le demeurant de ma vie.* An eleven-syllable line is not found elsewhere in Dufay, nor in the songwriters of his time. The music supports the hypothesis that the original poem had an eight-syllable line. *De ma vie* is therefore the beginning of line two. The remainder of the poem is lost.

[17] For an inventory of contents and a partial transcription see Marcel Schwob, *Le Parnasse satyrique du quinzième siècle: Anthologie de pièces libres* (Paris, 1905).

[18] I should add that several other people have probably noticed these new texts. Professor Frederick Crane of the University of Iowa mentioned the case of *En triumphant* to me a year after I had recorded the reconstruction presented here; and the Comtesse de Chambure made comments that indicated her own knowledge of the *Mon bien m'amour* text source. I am grateful to both for their kindness, as also to Margaret Bent and Stanley Boorman who read an earlier draft of this paper.

The medieval recorder

HORACE FITZPATRICK



Left. The 'Dordrecht' Recorder, c. *1250,* Gemeentemuseum, *The Hague.*
Right. Quartet of medieval recorders made on the Dordrecht pattern. Left to right: descant in f"; two means or altos in c'; tenor in f. Another prevalent combination was two descants, mean and tenor. Photograph by Julian Plowright.

Performances and recordings of earlier music often suffer from curious anachronisms and anomalies. Many of these spring from the demonstrably false assumption that since the music survived the instruments, presumably any instruments made since the time of the music's composition will do. But in fairness, the right instrument often cannot be borrowed from the museum which preserves it, or else a modern copy of the original is not available. This is particularly true of medieval instruments. Many a present-day medieval ensemble contains a good number of renaissance instruments simply because their counterparts of two to three hundred years earlier cannot be had in any form.

The medieval recorder is a case in point. The major writings on the history of the recorder such as Degen (*Geschichte der Blockflöte in den germanischen Länder,* Kassel, 1939) or Hunt (*The Recorder and its Music,* London, 1962) move from the fipple-pipes of antiquity to the renaissance recorder with only a passing mention of the true medieval form of this instrument. Nor does the only detailed analysis of the recorder's physical development, Moeck's *Typen Europäischer kernspaltflöten* furnish more than a line drawing of the two surviving examples, together with a brief description.

One sees the recorder frequently in medieval illustrations from the 12th to the 16th centuries. Together with that other neglected medieval instrument, the bagpipe, and of course the shawm, it appears to have been one of the most widely-used of wind instruments during that time.

Clearly if the recorder of the Middle Ages could be identified and reconstructed authentically, the performance of medieval music of historic ensembles would benefit. A gap in the practical instrumentarium would be filled. An account of the blind alleys into which I was led in the course of this reconstruction would make amusing reading, but would waste a good deal of valuable space. However, as a warning to the unwary, it might be as well to report my blunders.

My most fallacious assumption was that the type of recorder illustrated in Virdung's *Musica Getutscht* (Basel, 1511) had a cylindrical bore which was implicit in its outer profile, and therefore represented the late medieval type. (The taper reamer was only beginning to come into use towards the end of the 15th century. This is surprisingly late, considering that in the first century B.C., both Vitruvius [*Libri de Architectura,* X, ii], and Hero of Alexandria [*Mechanica,* II] mention taper bits in connection with water taps.) Virdung says that you may have recorders at any pitch you like, provided that the smallest, the descant, stands a fifth above the tenor or mean, and the bass a fifth below that. This would give the bass in f, the tenor in c′ and the descant in g′′. (Elsewhere he says that the descant can be in f.) Assuming that modern pitch is the most practical, since Virdung's pitch is unknown, these pitches produce a reasonable set of instruments.

But the fingerings would not obey those in Virdung's tables. The reason for this is not far to seek. Although Virdung's recorders show a cylindrical outer profile, his fingerings show their inner profile to be

conical. This obviously holds true of the shawm illustrated next to the recorders. One of the difficulties posed by Virdung's woodcut illustrations is that there is no hint of scale or proportion. The fontanelle on his bass recorder implies a larger instrument, possibly in F; but the largest practical cylindrically bored recorder is that in f, an octave higher. A variety of greater lengths were tried, but the 17″ sounding length allied to a $\frac{3}{4}$″ bore seems to represent the lowest limit for a workable cylindrical bore. The Virdung consort may well be larger in size, but until actual examples of these instruments come to light, the 'Virdung' recorder remains for these and many other reasons an unknown entity. Recorders bearing Virdung's name are currently on the market. I should be interested to know whether their makers can point to more evidence than conjecture in support of their reconstructions.

Blunder the second, though fortunately not on such a large scale as the 'Virdung' experiments, was to transfer to the recorder the voicing and proportions of the cut-up from the gemshorn and bone pipe. Since these were the recorder's early contemporaries, surely their voicing would apply.

This principle is not applicable to a cylindrical wooden pipe. Not only are the bore profiles different, but the inertia of wood as opposed to bone or horn is less when treated as a resonator. This factor seems to require more compression of the edge tone, generated by the voicing lip, before it will excite the standing wave—the acoustical length of the air column in the bore—sufficiently to cause the walls of the recorder to vibrate as a resonator. This greater compression is achieved by means of a narrow mouth, not a wide one as in the gemshorn and bone pipe. The medieval pipe-maker knew this empirically if not instinctively; but unfortunately for us this knowledge was never written down.

A study of more than a hundred contemporary illustrations of recorders showed that there were as many different models. Nevertheless three definite types were discernible. The first, with a cylindrical body and bore, is encountered *c.* 1200 and continues in use up to *c.* 1500. The second, to judge from the date at which the taper reamer came into use, still had a cylindrical bore, but contracted in its profile towards the foot. The reason for this lay clearly in the fact that thinner walls towards the bottom result in low notes which speak more clearly. This second type appears towards the end of the 14th century. How long it remained in use is impossible to say, for its outer appearance resembled that of the third type. This comes into being round about 1485-90. Its bore follows its outer profile, giving a virtually consistent wall thickness throughout the length of the bore. This is the renaissance recorder. But as a basis for a reconstruction, many of these illustrations are of no use because the anterior side of the instrument is not shown. It is impossible to tell whether the instrument is a flageolet, which has no thumb-hole, or a recorder, which has. One is well advised not to put one's entire faith in pictures.

At a point when the 'Virdung' experiments were proving to be fruitless, I was able to examine the 'Dordrecht' recorder in the Gemeentemuseum at the Hague. The curator of the musical instrument collection, Dr Clemens von Gleich, is most warmly thanked for the many courtesies extended to me and to my assistant Brian Carlick.

This particular recorder was thought to date from *c.* 1450 by reason of the house of that date in the Dutch town of Dordrecht, under whose foundations it was discovered in 1958. Subsequent radio-carbon dating of the objects with which it was found however, prove it beyond doubt to have been made in about 1250.

Here then was an authenticated mid-13th-century instrument upon which a reconstruction could be based. But first a fundamental question had to be asked: was the original a good instrument and worth copying in its own right?

In its present state, the Dordrecht recorder is unplayable save for three notes in its lower octave. Even these furnish little evidence of the instrument's musical properties. The obvious course seemed to be that of restoring the instrument to a semblance of playing condition. To this Dr von Gleich agreed.

But on reflection, the responsibility seemed too great. Here was the only complete and surviving medieval recorder. Was the possible revival of its musical properties justifiable if the slightest alteration might result from the process of restoration?

I put this question to the conference of museum curators and restorers which Dr J. H. Van der Meer convened at Nuremberg last May. After a long discussion, during which a great deal of new information was presented by the many experts taking part, it was decided that none of us knew enough yet to undertake such a risk. (A detailed physical description of the Dordrecht is given in that paper, together with the evidence which led me to conclude that it is of English manufacture.)

The only course open, then, was to make as exact a copy as possible and see what it told us. There is a strong variation factor in copying any instrument—or

bow, for that matter: players will often reject modern copies because they deviate, however slightly, from the original. This is pure ignorance. A maker must obey the dictates of the tool as it works the wood. So long as the right timber and tools are used, and the underlying principles understood, the copy will resemble what the original maker would have produced given the same circumstances. There is, strictly speaking, no such thing as an exact copy unto itself.

Using close-grained plumwood similar to that of the original, and aided by casts of the mouth and rubbings of the note-holes, an instrument was made in my workshop which was dimensionally an exact copy. The voicing was identical, and yet, true to the law of perversity just mentioned, the result was unsatisfactory. Only after a number of attempts could the individual qualities of timber and design be reconciled with the measurements of the archetype. I am much indebted to my assistant Brian Carlick for carrying out these discouraging experiments.

Referring to the Gemeentemuseum's photograph, it will be seen that the Dordrecht terminates in a tenon at either end. These tapers clearly call for a head-cap and foot-joint. That these could be made from oxhorn was evident from the recorder in the anonymous late 15th-century painting in the National Museum at Prague (reproduced in Buchner, *Musical Instruments through the Ages,* Prague, 1974) but with incorrect dating). Fitting a foot enabled the seventh hole to give a whole-tone from the fundamental, which turned out most conveniently to be C at 517.3 or modern pitch. This agrees with the original recorder as well.

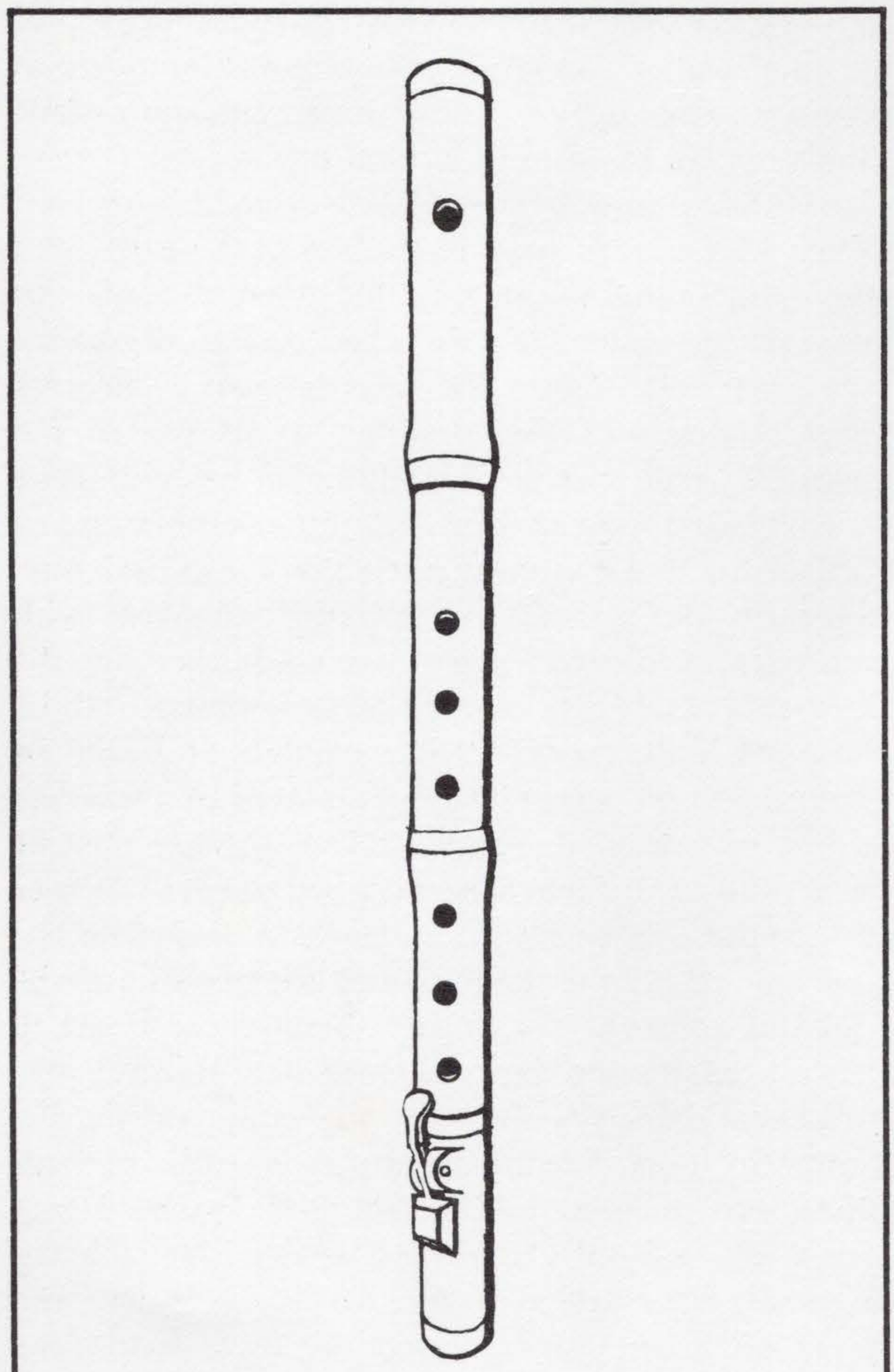
A number of paintings and drawings show the type of mouth which the Dordrecht instrument features, together with an implied headcap and beaded foot. The earliest of the more reliable instances of this occurs in the late 13th-century English illuminated manuscript, Ms. Douce 62, fol. 151 in the Bodleian Library. The others are given in the paper referred to earlier, the latest example appearing in the painting *The Month of April* by Francesco Cossa, 1470, in the Palazzo Schifanoia at Ferrara. I have adopted boxwood for the headcap and feet of our reconstruction on the principle that the medieval maker would have been sparing with his costly timber and on the museum policy of showing clearly what has been added that was not on the original. A sterling silver band reinforces the bottom of the head-cap. This metal was fairly common at the time; is less prone to corrode than brass; and has some historical justification, as we shall see.

Having evolved a successful Dordrecht replica standing in c′, it remained to extrapolate its principles into the smaller and larger members of the medieval recorder consort. We know from an anonymous English poem in Latin of *c.* 1160 that recorders were played in harmony together (*fistulae in accord harmoniae*). Other references to wind ensembles of the early 12th century mention their division into loud and soft, but are vexingly vague: Alain de Lille's *De Planctu Naturae* of *c.* 1160 tells us how the recorder had a cheering effect (Metrum IX) but nothing of its use in the ensemble. The anonymous author of *Squyr of Lowe Degre* (1440) is more helpful: his 'dulcet pipes of many cordes' (line 1077) are very likely playing in harmony.

Clearly the practice of playing in parts with recorders of different sizes was established by the beginning of the 13th century. Motets, virelai, and the chansons of the Ars Nova, Burgundian and Franco-Flemish schools would have been played on recorders as the occasion demanded. The earliest specific description of this practice comes in a poem by Olivier de la Marche, *Le Champion des Dames,* of 1454. This is a long epic describing the festivities attendant upon the founding of the Order of the Golden Fleece. Several days of banqueting were seasoned with musical performances between courses. All wind instruments appear in fours, whether trumpets, shawms or bagpipes; and on folio 159 he mentions 'quatre menestreux de fleutres'. Later a chanson, probably by Binchois, who attended the feast, was sung, and immediately afterwards played on 'flustes'. In 1468 de la Marche describes another occasion which was enlivened by the sound of the recorder quartet. This was the wedding banquet at Ghent for Charles the Fearless, Duke of Burgundy and his bride Margaret of York. Again the alternating of pieces played and sung, the four recorders this time dressed as wolves! '. . . et la se comparurent quatre loups aysans flustes en leurs pattes, et commencent les dits loups a jouer une chanson.'

The absence of specific descriptions of instruments at the time of the Dordrecht recorder's manufacture need not imply a lack of instrumental activity. Comparatively little was written down. But about 1370 people seem to have woken up to the fact that everything should be recorded, and from the early 14th century, court and municipal archives become much more helpful to the present-day researcher.

Only in the 15th century are we given an inkling of the relative size of the recorders in these quartets. In 1443 the Duke of Burgundy, according to a Court treasury entry, paid 100 Francs for a set of '4 flutes d'ivoire, l'une garnie d'or, et de perrieries, et les



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autres non garnies'. The presence of 'gold and precious stones' on 'the one' and not 'the others' would suggest that this was the smallest of the set. The 'precious stones' would most likely have been set on the metal band reinforcing the headcap. Silver, then fairly common, or gilt brass, would have been probable materials for this.

This is scant evidence, but it is backed up, not only in the ranges of the cantus, altus and tenor parts of the mid-13th-century Anglo-French motets and *Clausulae,* but in the physical behaviour of the reconstructed members of the medieval recorder family. Taking the Dordrecht copy as the altus or mean (of which there were two in the quartet; this agrees with Virdung as well) the cantus or descant would lie a fourth or fifth higher. Our reconstruction produced an instrument in f′′ which has a two-octave range. This represents the uppermost pitch limit of the cylindrical bore. Its keen, sweet tone marries with that of the mean; perhaps this is the cheerful pipe described by Alain de Lille.

Similarly the musical evidence of the Anglo-French Ars Antiqua, Burgundian and Franco-Flemish motets and chansons suggested a tenor instrument lying a fifth below the mean. (The lowest voice part is always called the tenor up to *c.* 1500.) This proves to be a workable size for the 'tenor', although it must be remembered that these are relative pitches, sounding an octave above written pitch. One indication of this is that this lowest recorder represents the lowest practical limit of the cylindrical-bore principle. This need not surprise us when we remember that the centre of gravity in ensemble pitch, both vocal and instrumental, was higher in the 13th and 14th centuries than it subsequently became. The instrumental families were gradually extended downwards by adding successively larger members from about the middle of the 15th century onwards. Not until the 16th century does the concept of the sixteen-foot great bass recorder emerge.

In the terms descant, alto or mean, and tenor which I have applied to this reconstructed medieval consort, my hope is to reflect the cantus, altus and tenor of the three-part vocal writing which prevailed at the period of the Dordrecht recorder's origin. To call them sopranino, treble and alto in renaissance nomenclature might initially be clearer, but would create an anomaly. It is in the interest of removing the anachronism of renaissance recorders in medieval music that so much time and research have gone into making a medieval recorder which is, one hopes, both practical and authentic. Let us not call it by names not of its own time.

Buying a harpsichord – 2

TREVOR PINNOCK

The 'ideal' harpsichord cannot be 'ideal' for the whole repertoire of harpsichord music. As one of the world's greatest harpsichordists is purported to have said, 'An all-purpose harpsichord is a no purpose harpsichord'. I believe that you should confine your search to classical instruments whilst remembering that many harpsichords proferred as 'copies' are inferior in every way to the best of the modern hybrid instruments.

Before buying an instrument you should take your time in hearing both old and new instruments. The former have sometimes suffered from the ravages of time or at the hands of well-intentioned restorers; the latter can often be heard in concerts and at makers' workshops. When you visit workshops, it is important to remember that you are dealing with busy craftsmen who cannot afford to spend whole afternoons chatting to casual visitors. Makers are usually helpful to customers who are not sure what type of instrument to buy and often recommend that the customer looks at those of other makers.

Cost is the disciplining factor for the vast majority of purchasers. A few years ago instruments were rather underpriced, but the huge increase of costs in raw materials and overheads and the need of the craftsmen to receive a slightly more realistic wage than they allowed themselves previously has forced prices up. Our comfort as purchasers is that a good instrument appreciates in value.

The most expensive instruments available in England are made by some of the finest makers in the world. Their instruments are seen on the concert platform frequently, and are sound investments musically and financially. Less expensive instruments are offered by less well established makers and by kit assemblers and the cheapest instrument is the unassembled kit which you make up yourself. If you are a good handyman with a fair degree of patience, this may prove not only the cheapest but the most pleasurable way of becoming the owner of a harpsichord. Kit harpsichords are good home instruments, if assembled well, and the most recent kits are of sound classical design. However, I have yet to hear a kit harpsichord with a tone of distinctive character. A harpsichord maker working on his own with low overheads can produce an instrument at the same price as an assembled kit and use rather better materials. Whether it is better or worse than the kit will depend upon the skill of the maker. Many makers have served a valuable apprenticeship by making a few proprietary kits, but we should distinguish between the true craftsman maker, who perpetuates a worthwhile craft, and the skilled kit assembler who is supporting a reasonable commercial venture.

Middle and low priced instruments vary in quality. The best middle price instruments compare favourably with the firmly established 'Rolls-Royces', the less good are dubious investments. Makers of the lower price instruments fall into two categories: those who have made bad instruments and continue to do so and those who are gradually gaining experience from their early mistakes.

I strongly advise any young professional player with little money to search out one of the makers who is trying to establish himself and whose instruments show promise. I know from my own experience that an exchange between maker and player is most valuable to both parties. In a maker we look for those qualities which we wish to have as performers: a belief in one's own ability, a healthy degree of self-criticism and an appreciation of the work of one's colleagues.

To assess the quality of an instrument, we should first cast our unskilled laymen's eyes over the joinery, regarding apparently careless work with suspicion. We must remember at the same time that there survive good old instruments which were by no means neatly made. Then we should turn our attention to the keyboards and action. These must be well made and of sound design to ensure a good touch. Too often we find actions which require superhuman fingers, fall into the 'old false teeth' category or simply fail to work. Of classical actions, the smoothest model is that of Blanchet, but it should be reserved for copies of 18th-century French harpsichords. Flemish actions are crisper as the pivot point of the key-lever is nearer to the player. Until recently makers have shown themselves unwilling to make exact copies of Flemish keyboards or of 17th-century keyboards which have short keyheads to the naturals and a crisp touch. Probably the most unsatisfactory 18th-century action is the English, which allows the player very little feeling of contact with the string.

Jacks and jack guides made of seasoned wood are perfectly reliable as long as the maker leaves a large

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enough gap between the sides of the tongue and jack and the jack and guide. Failure to do so can result in sticking jacks if the instrument has to contend with unfavourable atmospheric conditions. Plastic jacks are usually reliable although in some models the spring behind the tongue weakens easily. Small adjusting screws at the base of the jacks are quite acceptable but long heavy adjusting 'pilots' should be avoided. Top screws, to adjust the position of the quill under the string, are to be found in most plastic jacks. These may encourage bad quilling. Both top and bottom adjusting screws can vibrate loose in transit and their usefulness is overrated. My own preference is for wooden jacks and jack-guides with the possible addition of bottom adjusting screws.

Few instrument makers achieve a really good tone in their very early instruments. This may be due to inexperience in the choice of materials or in the working of the soundboard, but faults of both tone and action often stem from a failure to copy a good model exactly. Without the advantage of apprenticeship in a guild system, harpsichord makers might well benefit from building a few exact copies before introducing modifications and developments.

In my first article I surveyed most types of harpsichords. Your choice of instrument will obviously be governed by the type of music you most enjoy playing as well as by availability and cost.

A single manual harpsichord is suitable for anybody except the player who wishes to give frequent solo recitals on his own instrument or the musician who cannot live without playing the *Goldberg Variations*. The most frequently advertised instruments are Italian or Flemish models, many of which are assembled kits. Unfortunately, few good Italian copies have been made and they often sound hard and dry. A good instrument of this type can cope with a wide range of music and is an ideal continuo instrument. Unless you wish to play a great deal of Scarlatti, I would suggest keeping to a small compass instrument possibly with a GG/BB short octave or a CC/E broken octave (see my previous article for explanations of these).

Flemish instruments have been successfully copied and must rank as one of the most adaptable types of instrument. A Ruckers copy of 8+4, 2×8 or 2×8+4 should be excellent in ensemble and a good solo instrument. Various other single manual instruments are available on the English market. Some follow Anglo-Italianate styles of the 17th century, others are cross-bred instruments which defy description. Copies of 18th-century single manual instruments such as those by Dulcken and Kirckman are also made.

For general home use one should consider the wing-shaped spinet. This has the advantage of just one set of strings to tune and a simple action which is almost sure to be light. Seventeenth-century-models have a small compass with short or broken octave and English 18th-century models have a full five octave range. A well-made spinet is a better buy than a mediocre two manual harpsichord.

Of generally available double manual instruments, a Taskin copy may seem most immediately appealing; but its overt sensuality may well cloy in time. A more disciplined instrument in the Flemish/French tradition may be a copy of a Blanchet. Blanchet made 'ravallements' of Ruckers instruments rather earlier than Taskin and his are ideal for French music of the first half of the 18th century and quite adaptable to other types of music. Copies of the mid-18th century Flemish instruments of Dulcken are better suited to Bach than to French music. Makers are gradually showing more interest in 17th- and early 18th-century instruments and seem to be moving away from those splendid decadent French instruments which impose so much of themselves upon the music. There are still some gaps: 17th-century French and 18th-century German harpsichords have in the past been neglected. The arrival of the 1681 Vaudry at the Victoria and Albert Museum has heightened interest in the former category, and the economic situation may encourage makers to look at the simple and functional instruments of the Saxon school.

There is such a variety of old instruments that there must surely be a model to suit everybody. If you cannot find an original instrument which matches your musical requirements you are probably expecting that the instrument should be too comprehensive. One instrument cannot represent two hundred years of different schools of building.

Makers feed on well-considered and constructive criticism, so when you decide who is going to build your harpsichord do discuss with him any criticism you may have of his instruments. But do not be one of those nuisance customers who expect to tell the harpsichord maker how to do his job. If you do not believe that your harpsichord maker will turn out a good instrument you have chosen the wrong maker.

The finishing external touch is the decoration. Whether it is simple or elaborate, it should be in the style of the country of the original. The colour or decoration of the instrument should be approved by both you and the maker. You will have to live with the instrument; for the maker it is the vehicle through which he must present himself as a craftsman.

London salerooms

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1. A tenor recorder by P. I. Bressan, London, first quarter of the 18th century, £1,550.
2. A two-keyed stained boxwood oboe by Thomas Stanesby, Jn., London, mid-18th century, £1,
3. A Swiss or German side drum, c. 1700, £200.
4. A two-manual harpsichord by Jacob Kirckman, London, 1756, £7,000.

The 8 May was an important day in the calendar of devotees of musical instruments auctions as there was a sale at Sotheby's in the morning and at Christie's in the afternoon, totalling some 250 lots. With so many items on offer it was not surprising that there were some interesting instruments.

Particularly notable amongst the woodwind were two recorders by Bressan. These were the first English baroque recorders to appear at auction for as long as can easily be traced. They comprised alto (£800) and tenor (£1,550), the latter being a very rare find. Unfortunately neither was in playing order although it was just possible to ascertain that they played approximately a tone below modern pitch.

Bressan's contemporary, Thomas Stanesby, Junior, was represented by a two-keyed oboe (£1,250). This was of particular interest as one does not expect to see such an early oboe with two rather than three keys, let alone the straight-topped model normally associated with the latter part of the 18th century. Stanesby died in 1756.

Outstanding among the flutes was a French mid-18th-century one-keyed flute (£1,550) which unfortunately bore no stamp. It was perfect but for the lack of its end cap.

Stanesby Junior was further represented by a one-keyed ivory flute (£550). The problem here was that the head joint had three major cracks. They had probably started sometime in its early playing life, as two silver bands had been added to hold them, but the tube had finally become deformed to such an extent that restoration would seem impossible. However as the rest of the flute was sound, it would always be possible to make a replacement head joint and keep the original for record and measurement purposes.

A one-keyed boxwood flute by John Mason of *c.*1755 brought a mere £80, perhaps because the upper tenon was replaced with a crude metal sleeve, while a one-keyed boxwood flute by Cahusac of *c.*1790 with a damaged embouchure realized £230; yet there seems little doubt which would be the better flute after restoration.

A five-keyed serpent by Benjamin Huggett realized £410, only slightly more expensive than some modern copies, but it would have needed restoring.

After the drums mentioned in the last issue of *Early Music,* it was not unsurprising that another should appear, this one of somewhat less definite provenance. It was unusual in having a metal shell with no vent hole. It was possible to date it as *c.* 1700 from the decoration, but it will be a task for the new owner to unravel the mysteries of the Arms it bore from the nightmare complexities of European heraldry.

There were twelve square pianos between the two sales and prices were definitely higher but seemed only slightly related to condition. They ranged from £120 for a Longman & Herron of *c.* 1820 to £380 for an Adam Beyer of 1777. One piano by Thomas Western, *c.* 1790, had acquired a formidable warp but still realized £220.

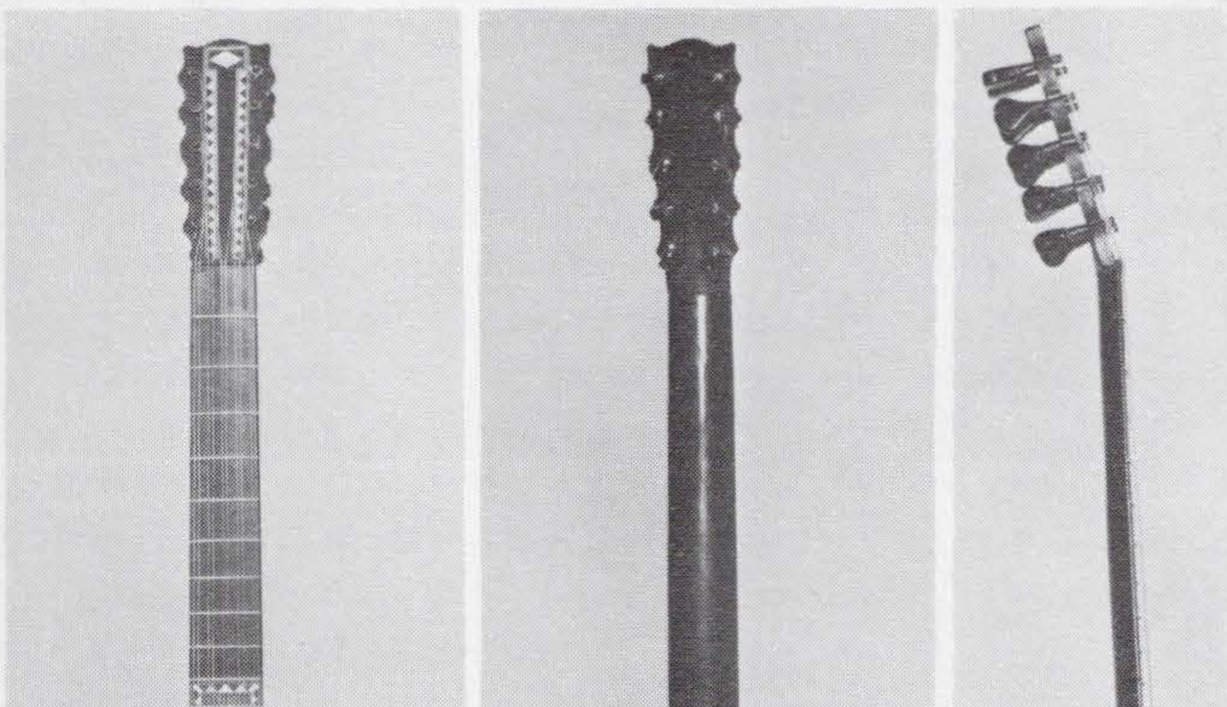
Whatever one's tonal ideal may be with regard to 18th-century harpsichords it is difficult to be critical of the casework of English harpsichord makers such as the Kirckmans. The two-manual instrument by Jacob Kirckman of 1756 (£7,000) well illustrated this point. It was one of the comparatively few instruments by this maker with extensive marquetry inlay around the keyboard, jackrails and interior of the case of marked German influence by contrast with the typical English walnut-veneered exterior and stand.

It is always pleasant when the saleroom brings to light an otherwise unrecorded instrument, particularly when very few instruments are known by the maker in question. This was true of the Thomas Hancock spinet of *c.* 1725 (£1,785), as only one other instrument, a harpsichord, is known by this maker.

The major violin of the sales, the Conte d'Armaille Stradivarius, shared the fate of its predecessor in last autumn's sale and failed to reach its reserve. It is perhaps only human that the owners of such valuable pieces, for which they undoubtedly paid a high price, should expect the same when the time comes to sell them. But it is far from easy to gauge what the market will stand. This Stradivarius was notable for having been made in 1737, the year of its maker's death at the age of 93. It is only logical that one or other of his two sons should have been involved with the instrument at some stage but the merit for its existence must be assigned to Antonio himself.

It is not often that a leading expert, in this case the late Alfred Hill, can speak of an instrument as one of the 'world's great violins' without finding a body of opinion ready and waiting to contradict his assertion. However there were few who could find a bad word for the Nicholas Amati of 1682 which realized £26,000. It is a great joy to see an instrument that has survived nearly three hundred years and remained in such a fine state. Similarly the Tononi cello of 1722 (£15,000) which, while showing far greater signs of use, had avoided the butchery of being cut down to 'a more manageable size'.

GRAHAM WELLS



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The stringing of the five course baroque guitar

DONALD GILL

An opportunity to examine a modern reproduction of a Stradivarius guitar, meticulous in all details except the stringing, has prompted the writing of this short paper, which takes Sylvia Murphy's valuable study of the tuning of the five-course guitar in the *Galpin Society Journal*, XXIII (1970), p. 49-63, as a starting point. She makes good cases for the following propositions:

1 There are five documented ways of stringing for the common tuning (the pitch is notional). (Ex. 1.)

2 Arrangements 1 and 1a were used in Spain for strumming or accompanying, according to Sanz.[1]

Arrangement 2 was widely used, mainly for strumming, and in the latter part of the 18th century.

Arrangement 3 was used by Corbetta, de Visée and other French guitarists.

Arrangement 4 was used by Sanz, Briçeño, Roncalli and the 'Masters in Rome' (Sanz).

3 Many sources are not specific in their tuning instructions, as to the disposition of unisons and octaves.

4 Each tuning is imperfect, producing octave jumps and/or chord inversions.

5 Internal evidence from the tablatures is often equivocal.

Thinking about these points makes one wonder why a sixth course was not soon added, to make a complete instrument. After all, the vihuela had had six courses for a century.

The answer presumably, is that the five-course guitar was developed at a time when the classic six-course vihuela and lute were in decline, but its folk roots kept it simple whilst the lute became over-sophisticated and failed to survive. However, the available plain gut basses for the guitar as then constructed produced poor tone. This is easy to confirm on reproduction instruments. An octave string is needed in the fourth and fifth courses to produce a good sound. Even so, the low fifth is dull and emphasizes the incompleteness of the instrument. Writing *punteado* music, plucked 'in the lute way'[2], as was done in the early 17th century, merely showed up the deficiencies. Obviously the low fifth was often left off, so producing stringing arrangement 3. An idiomatic style of playing developed which used the high fifths as one of the treble courses, with alternating thumb and finger plucking as with the modern banjo, interspersed with plucked and strummed chords. This style, with its 'ringing' effects, resembles the results of the chordal French lute tunings, without the basses.

In this tuning the low fourth bourdon tends to obtrude, so it too was left off, resulting in stringing arrangement 4. The bass course is then in the middle, with treble strings above and below it, and the alternating thumb and finger treble runs became more extended ('Campanella' play)[3]. A large and distinctive repertory for these re-entrant tunings developed, much of it of excellent quality.

Changing musical fashions and styles in the 18th century and the development of overspun bass strings brought back the use of bourdons, and a small repertory of rather trivial music. The 'missing' sixth course just had to be added, and soon was; the guitar never again had the character of the 'Baroque' instrument.

The subject has to be taken further, however, with more detailed consideration of the octave stringing and type of strings used. Stadivarius's instructions for stringing his guitars exist.[4] They make it clear that the octave strings on the fourth and fifth courses were placed on the left of each pair, as viewed from the front of the instrument. This disposition is exactly as on the modern twelve string guitar, and results in the high note predominating, *provided that a suitable bourdon is chosen.* Stradivarius used a violin canto for the fourth bourdon and a violin canto 'as thick as possible' for the fifth. (He used 'big violin cantini' for the unison thirds.) The reproduction instrument that I examined had wire overspun basses and all one heard when it was played was booming bourdons. As late as 1757 Diderot warned against using 'wound bourdons' on guitars, for this very reason.[5]

Confirmation of the practice of placing the octave string to the left of the pair and the use of plain bourdons is found in an even later source. Lemoine (1790),[6] arguing against paired courses and in favour of single strings, says '(the sound of) the two strings strike the ear in such a way that the higher sounds are heard before the lower'.

In practice, a five-course guitar strung with a thin plain fourth bourdon and the octave string to the left can produce quite a degree of ambivalence as to the exact pitch of the fourth course, and in 'campanella' passages the octave string can be emphasized by the thumb and the effect is not spoiled. There are frequent passages in Corbetta and de Visée which lose their effect if a heavy bourdon predominates. (Ex. 2.)

Selection of the thinnest possible plain bourdon for the fourth course would thus be the explanation of the problem passage in the Italian preface to *La Guitarre Royalle,* which says: 'Take care to put a thin octave on the second course which is D′, and it is therefore reasonable to assume that the high unison tuning was widely-used and the French fashion of the low D had to be mentioned specifically if it was intended for the music.

If one plays early five-course guitar music of the *punteado* type it is clear that it tended to be laid out for the bourdon stringing on the fourth and fifth courses. But passages laid

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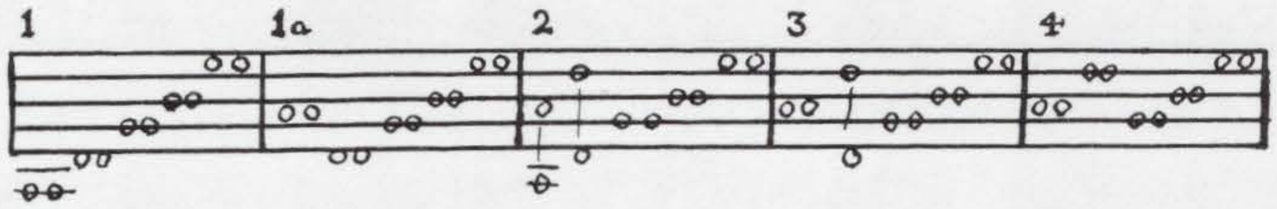
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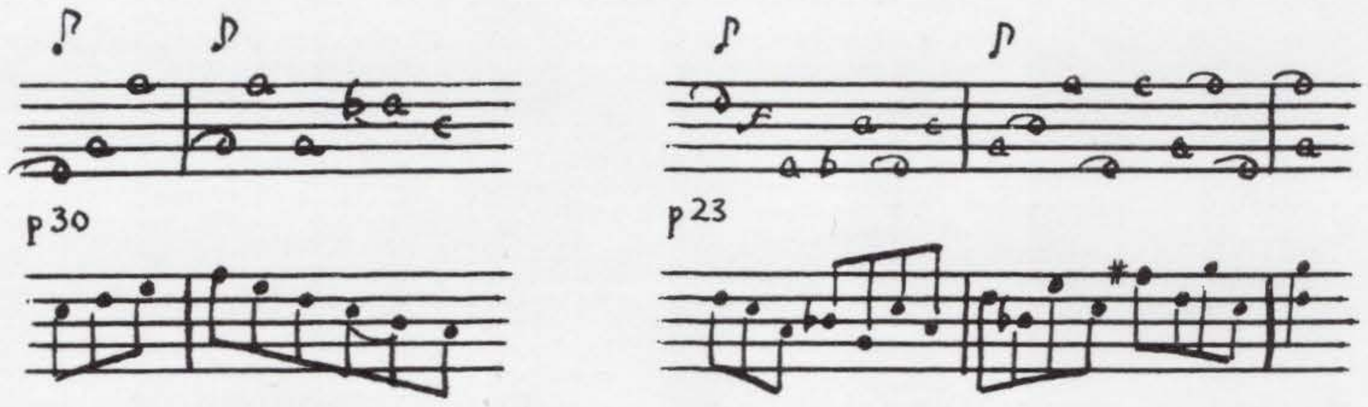
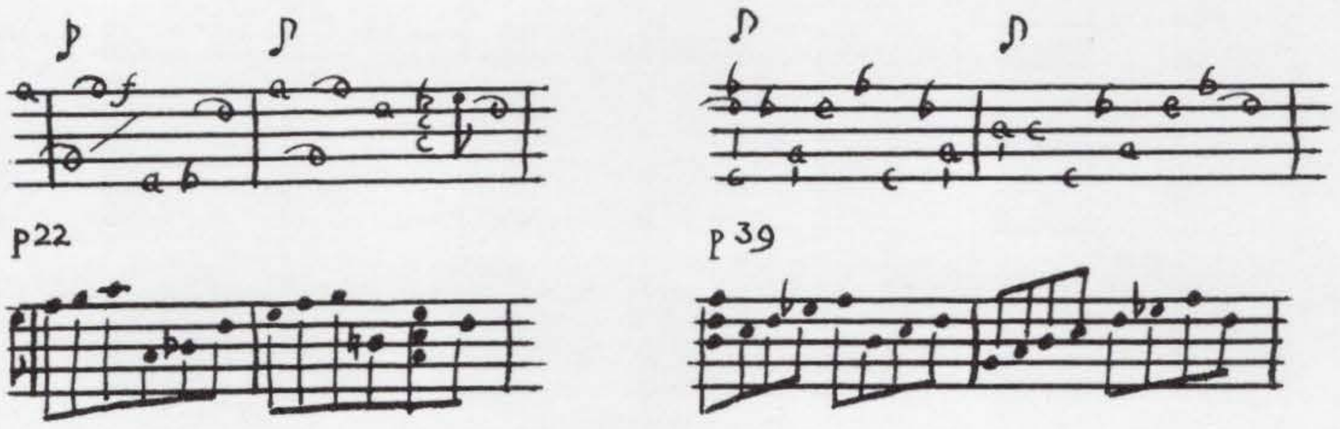
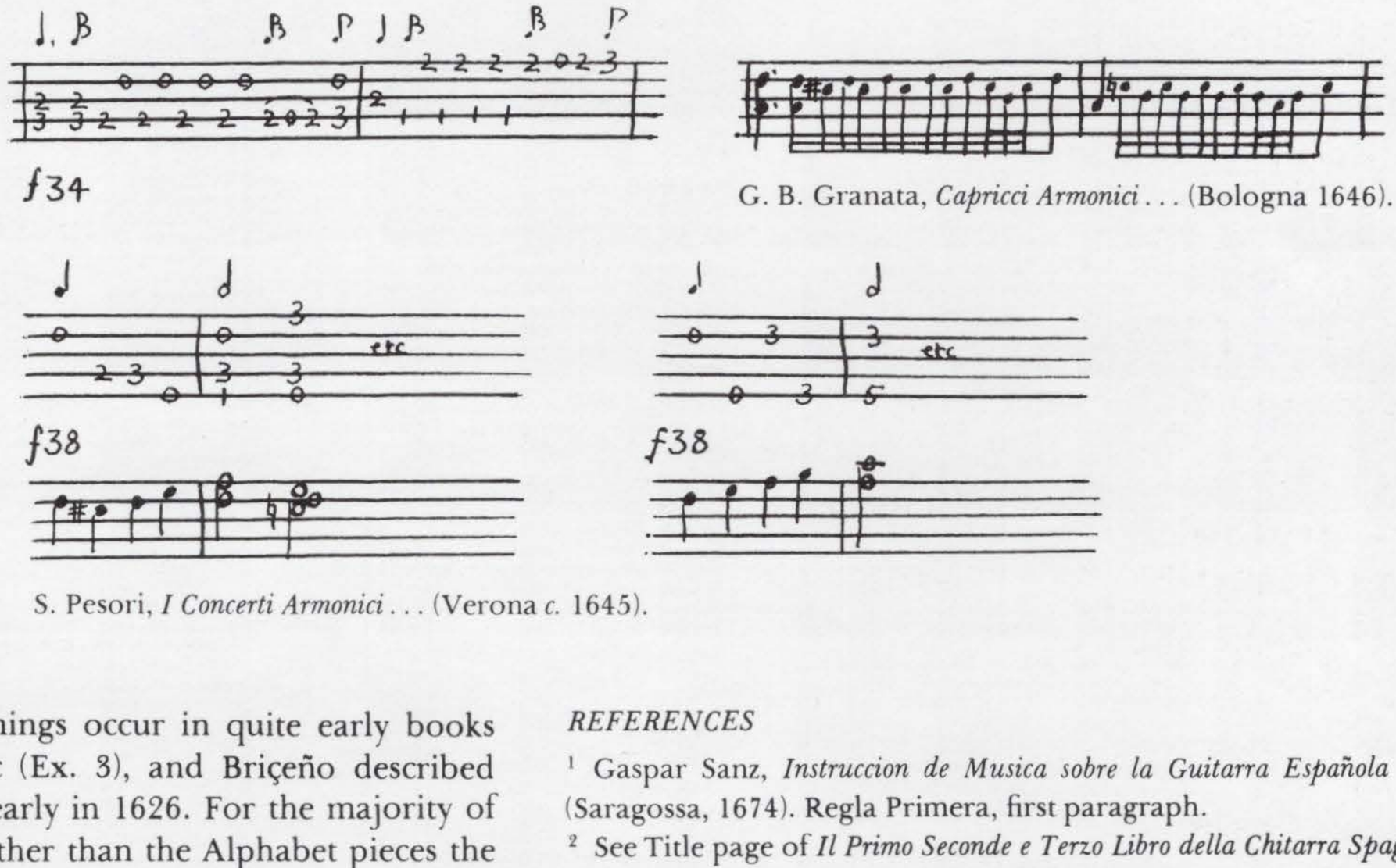

F. Corbetta, *La Guitarre Royalle* (Paris 1671).

R. de Visée, *Livre de Guittare* (Paris 1682).

Ex. 3



G. B. Granata, *Capricci Armonici . . .* (Bologna 1646).

S. Pesori, *I Concerti Armonici . . .* (Verona *c.* 1645).

out for the re-entrant tunings occur in quite early books containing *punteado* music (Ex. 3), and Briçeño described the high unison tuning clearly in 1626. For the majority of five-course guitar music other than the Alphabet pieces the re-entrant tunings are essential, with close attention to the details outlined above if the low fourth bourdon is fitted. Even a light low fourth can be somewhat obtrusive, but it does strengthen *rasguedo* chords and some cadences. Playing this kind of music on a modern guitar with the fifth string tuned an octave higher gives one very little idea of how it really sounded. The five-course guitar is well worth reviving but it will not speak with its true voice unless we are meticulous over its stringing as well as its distinctive constructional details.

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[3] Gaspar Sanz, *loc. cit.*

[4] *Galpin Society Journal*, XXIV, p. 40. Part of an extremely interesting article on 'The *Museo Stradivariano* in Cremona' by Patrizia Frosoli.

[5] Diderot, *Encyclopedie,* Vol. 7, p. 1011, quoted by Sylvia Murphy, *op. cit.* p. 56.

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[7] Sylvia Murphy, *op. cit.,* p. 51. (Briçiño's tuning is incorrectly printed in the appendix to the article on p. 59.)

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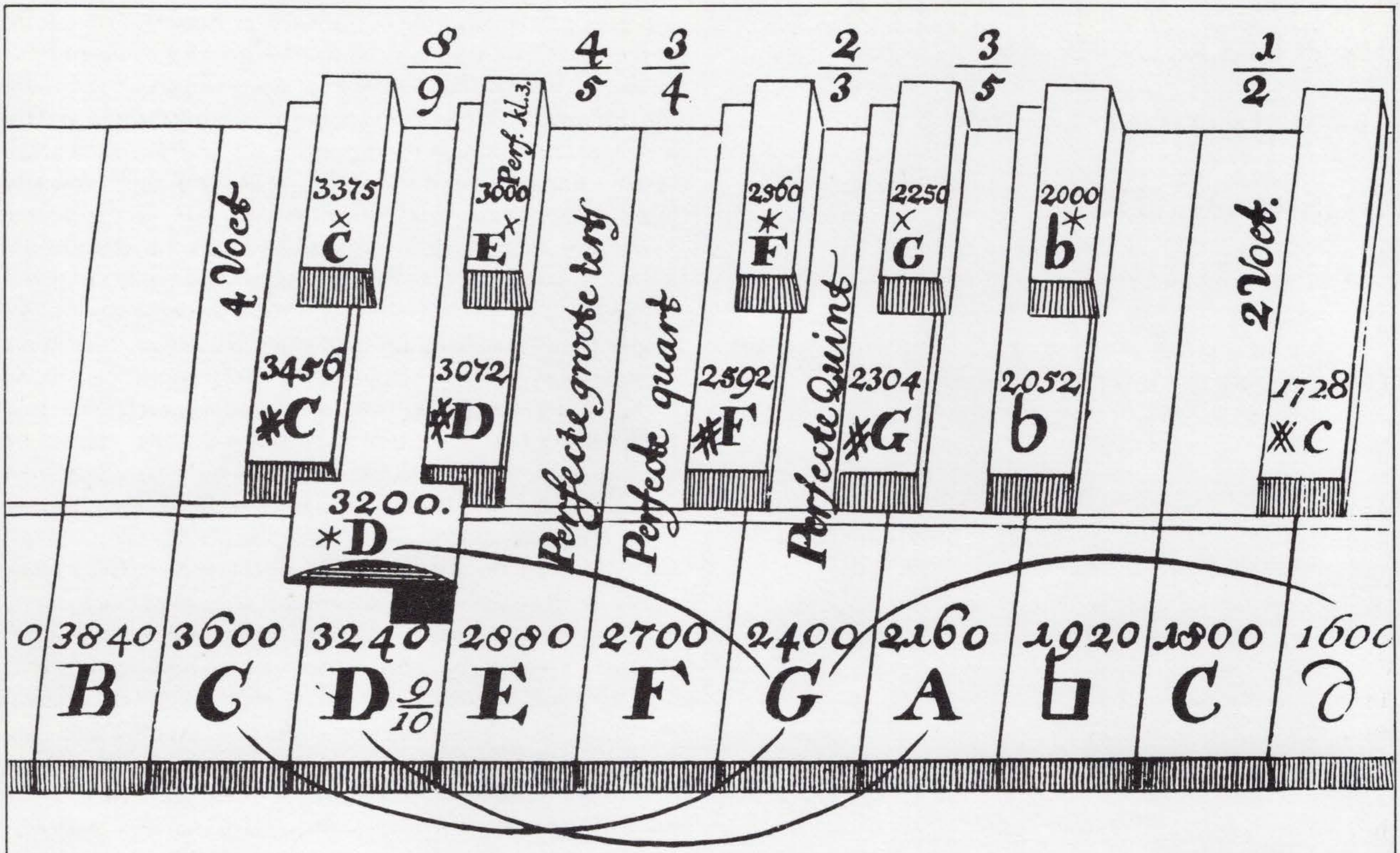
Continental sacred music of the 16th century

HOWARD MAYER BROWN

The 'early music scene' today is rather artificially divided between smallish groups who seldom perform sacred music —let alone the large choral works of the 16th century—and choirs, many of them attached to churches or institutions, whose leaders stand slightly outside the mainstream of scholarly discussions and concert performances of old music. That situation is unfortunate since it means that the concert-going early music public gets a diet over-rich in secular music and exotic instrumental timbres, while remaining ignorant of the greatest masterpieces of the high Renaissance. Masses and motets were the longest and most ambitious compositions of the 15th and 16th centuries. To neglect them is like concentrating on the 19th century without taking into account symphonies or string quartets. Through recordings this imbalance can partly be made up, but only partly, since there are curious gaps and omissions in the 16th-century repertory available on records, and not all the performances, of course, are equally good. (The best represented 16th-century repertory is English; the record buff can easily gain a vivid impression of the sound of 16th-century English sacred music, but that is another story, and beyond the scope of this brief review.)

The problems of performing sacred music of the Renaissance are quite different from those involved in singing and playing secular music. Most of them involve questions of choral sound and balance, or such difficulties as finding the right tempo (and the right tempo relationships between sections), deciding in how extrovert a fashion to phrase, and determining how much the rhetoric of the text should be dramatically heightened by contrasts of dynamics or by decrescendos, dimuendos and the like. (Recording Masses and motets, as opposed to performing them in the concert hall, does beg one vital issue: how to transfer satisfactorily music designed to complement a liturgical service into a situation where people listen to the works for their own sake. What, for example, should one do in scheduling a concert performance of a Mass, each movement of which was intended to be heard after various other musical and liturgical interruptions and which, therefore, can be based on the same musical material as the other movements without causing ennui?) The question arises, too, of whether or not performers should score Masses and motets—especially those written in the first half of the 16th century—for elaborate combinations of voices and instruments. But with the exception of some rather 'camp' performances, like that by the New York Pro Musica of Josquin's *Missa Ave maris stella* (Decca 79435) in which the elegantly balanced polyphony is transformed into a colourful mélange of vocal soloists, choir, instruments alone, and instruments with voices, most modern performers have found that 16th-century counterpoint sounds best either sung a cappella (as certainly was done on occasion at the time it was written), or, at most, with a rather discreet support of a few instruments, mostly wind (cornetts, trombones, and the like), which serve to focus the choral sound and to give it a little more body (German groups, like Konrad Ruhland's Capella Antiqua of Munich and the Monteverdi Choir of Hamburg, conducted by Jürgen Jürgens, are especially good at achieving a satisfactory balance between the choir and an unobstrusive instrumental ensemble).

After almost a hundred years of experimentation, we are at last beginning to understand what sort of vocal production is necessary to produce aesthetically pleasing results in the performance of 16th-century choral music. Each line must be crystal clear and yet balance perfectly with all the others and blend into a homogeneous whole. Voices with big vibratos—ideal for the operatic stage and intended to project dramatic situations across the footlights—are scarcely the best for blending or balancing. Instead, choirs who sing 16th-century sacred music should be relatively light in colour, either without vibrato or with just enough to



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warm up the sound and to keep it from being dead and flat in quality. The sound should be produced well forward in the head; covered sounds obscure the pitch and make blending difficult or impossible. These criteria are easiest to meet if the top lines are sung by countertenors or by boys, and so it is no wonder that by and large, England, the country which has maintained its old choral foundations and has continued to produce first-rate male altos and choirboys, should have so striking an edge over other countries in having choirs who sing renaissance choral music marvellously well.

The two recordings of sacred music by Josquin des Prez that please me most among those currently in print are both English: the collection of motets sung by the London Pro Cantione Antiqua (joined by members of two German groups, the soloists of the Tolzen Boys Choir and instrumentalists from Collegium Aureum), conducted by Bruno Turner (BASF 21513), and the *Missa L'homme armé sexti toni* (plus a handful of motets) sung by an English pick-up group (including many of the same singers as on the first disc) called The Josquin Choir and conducted by Jeremy Noble (Vanguard HM-3). If the treble sometimes predominates in Turner's performance and the acoustics are slightly too resonant in Noble's recording, these two discs, it seems to me, nevertheless set us all examples of how to produce a good clear, blended choral sound without forsaking fluent phrasing or foregoing expressiveness, albeit of a sort not rooted in 19th-century rhetoric. An excellent choral sound can be achieved, to be sure, by using women instead of men or boys for the top lines, as George Hunter and Konrad Ruhland have demonstrated in their performances of Josquin's music (Hunter directing the University of Illinois Choir in a performance of Josquin's *Missa Ave maris stella* on Nonesuch 71216, and Ruhland conducting the Capella Antiqua in a selection of motets on Telefunken S-9480). But while the sound of those two groups is beautifully clear—a joy to listen to—they both suffer a little from a lack of what I would call spontaneity, for want of a better word. They do not shape their phrases with the elegance and polish—I am tempted to use Castiglione's word, *sprezzatura,* a noble negligence—of the two English groups. The remaining Josquin recordings are a very mixed bag, indeed: I am grateful that the old New York Pro Musica recording of the *Missa Pange lingua* (MCA 2507), with its brilliant diamond-hard sound and high polish, is still available, since it is the performance I grew up with, and it stands the test of time rather better than the other available performances of that great work, the carefree Slavic performance by the Prague Madrigal Singers (Telefunken S-9595) and the covered strained reading by the Spandauer Kantorei (Turnabout 34431); the Hamburg Monteverdi Choir, directed by Jürgen Jürgens, has issued a recording devoted to Josquin's motets (DGG Archiv 2533110) that has an impressively large sound (in some ways they bring off Josquin's six-part *Benedicta es coelorum regina* better than Ruhland) but the sound is rather muddy and unclear and the music plods along without much grace or shape.

Several of Josquin's best Masses and a selection of his motets are thus available on records, performed by various ensembles different enough from one another to enable the listener to get some perspective on the composer's style and also to realize the range of possible interpretations. His contemporaries fare rather less well. Ruhland has directed fine (if somewhat wooden) performances of Heinrich Isaac's *Missa O praeclara* (along with motets and chansons on Telefunken S-9544) and Pierre de la Rue's Requiem Mass (on Telefunken S-9471; the work has also been recorded rather less well on Turnabout 34431). One other less satisfactory performance of an Isaac Mass is available (the *Missa carminum* sung by the Hannover Singkreis on Nonesuch 71084). Noah Greenberg's flashy performance of Obrecht's *Missa Fortuna desperata* is still obtainable (on MCA 2508), but the only other Obrecht Mass on records—the *Missa Sub tuum praesidium*—is rather muddy in sound and plodding in conception in both the version by the Vienna Chamber Choir (Vanguard HM-2) and the Lipsiensis Cappella (DGG Archiv 198406). They are nevertheless better than the Blanchard Ensemble, who make little musical sense of Johannes Tinctoris's *Miss trium vocum* (Nonesuch 71048). (I have not been able to hear the Wellesley College Chamber Singers' version of Jean Mouton's *Missa Alleluya* [Lyrichord 7247]). And no recordings are devoted to sacred music by Alexander Agricola, Antoine de Févin, or Loyset Compère. In short, it really is not possible to understand from the available recordings why the generation of Franco-Flemish musicians working between 1480 and 1520 are said to be such great composers. Hardly any of their music can readily be heard by interested non-specialists.

A case could perhaps be made for neglecting Josquin's lesser contemporaries (although Obrecht, Isaac, La Rue, and Mouton are only 'lesser' in comparison with the incomparable Josquin). It is less easy to explain the neglect of the great Franco-Flemish composers of the generation following Josquin, the men who established pervading imitation as the central musical language of the 16th century. No Mass by Clemens non Papa has been recorded, and no disc (or even half-disc) is entirely devoted to his music, sacred or secular. Two Masses by Nicolas Gombert, Charles V's chapelmaster, have been recorded, one by the Blanchard Ensemble (Nonesuch 71051) and another by the Capella Cordina (Lyrichord 7245), but neither gives a very good impression of this composer's bright, clear, extremely well ordered imitative polyphony, for both performances are marred by indifferent ensemble, less than perfect intonation, erratic balance among the voices, and a general stodginess that hardly does justice to the composer's conception. Willaert is quite a different story, for although his reputation was legendary in the 16th century —he taught more young musicians who went on to become famous composers than anyone else in Renaissance Europe and more than one of his contemporaries described him as the man who had perfected the art of music in his own time —modern musicians have not warmed up to his dense uninterrupted polyphony, written with an impeccable sense of diction but without clear points of articulation to give his

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compositions shape, and without great inventiveness melodically. Doubtless the power and greatness of this music will gradually come clear as we perform and hear it more, for it is in truth difficult to imagine from the written score. Two motets appear on the only record devoted to Willaert's music, performed by the Ambrosian Singers, conducted by Denis Stevens (CSP 32160202), a recording for which we must be grateful since there is nothing else. The performances of the two motets are not, I think, really distinguished —the tenors strain, for example, in *O crux splendor* and the ensemble's sound is very covered (which should lend an air of mystery to the motet, though it does not quite succeed)—but they are much more than merely adequate, and in some ways better than the performance of a Willaert motet included in the collection, *Die Staatsmusik der Renaissance* (recorded by Ruhland's Capella Antiqua on Telefunken SAWT 9561-62), a recording distinguished, like all of Ruhland's, by its clear and focussed sound, but with some of the music's vital juices squeezed out in the process of refining the mere sonority. That collection, though, like Ruhland's other anthologies, *Musik der Dürerzeit* (Telefunken 11515/1-2) and *Bavaria's Court and Residences* (Telefunken SAWT 9431) are exemplary in their way. Each presents a repertory of music unified by function (in the case of the motets written for state occasions) or by historical context (in the case of music for courtly Munich). But these anthologies are to be commended not only because they furnish some historical background for the music they present, and because they offer carefully thought out, mature readings of important music, but also simply because these collections supply our only recorded performances of the sacred music of some 16th-century composers and the best available performances of others.

That so many of Josquin's compositions are recorded is a bright spot in what must be admitted to be a fairly dismal picture of the recording policies of gramophone companies and the choice of repertory of our performing organizations. The only other encouraging sign that we moderns are actually beginning to listen to the sacred music of the Renaissance stems from the fact that the music of Palestrina and Victoria are also relatively well represented in bibliographies of recordings, and some of the performances are excellent. To my ears the best of them are the several recordings made by the choirs of St John's College, Cambridge, conducted by George Guest (including Palestrina's *Missa Assumpta est Maria, Missa Brevis* and *Missa Veni Sponsa Christi* as well as a handful of motets on Argo ZRG-690 and ZRG-578, and Victoria's *Missa O quam gloriosum,* his Requiem Mass, and a number of motets on Argo ZRG-620 and ZRG-570), and the choir of King's College, Cambridge, directed by David Willcocks (Palestrina's *Stabat mater,* a Magnificat, *Missa Brevis* and *Missa Papae Marcelli* on Argo 5398 and Seraphim S-60187). That comes as no surprise, of course, for those two choirs have long been well known for the style and elegance with which they sing the masterpieces of the Renaissance, both English and continental. As a matter of personal taste I slightly prefer the more straightforward and less mannered way in which the group from St John's performs, with a naturalness and fluency lamentably absent not only from many continental and American choirs, but also not to be found in most of the recordings of earlier 16th-century choral music. Logically, then, I should criticize the performances both of the choir of the Carmelite Priory, London, conducted by John McCarthy (for example, Victoria's *Missa O quam gloriosum* and *Missa O magnum mysterium* on Oiseau-Lyre SOL 270 and of various motets by Palestrina and Victoria on Oiseau Lyre SOL 283) and those by The Renaissance Singers and Cantores in Ecclesia, both directed by Michael Howard (the first group sings Palestrina's *Missa Aeterna Christi munera* on Argo ZRG-5186, and the second the complete cycle of Palestrina's motets based on texts from the Song of Songs on Oiseau Lyre SOL 338-9). But even though in truth I find the dynamic contrasts and the changes in tempo and articulation (from legato to staccato) excessive—because they seem to me to disrupt the even flow of the music—these features are so strongly a part of the conception of the music in the singers' (or at least the conductor's) mind, they are sung with such conviction and with excellent choral discipline and technique, that criticism dies in my throat. Indeed, Mr Howard's complete performance of the Song of Songs motets is one of the most exciting recent recordings of renaissance music. For making available to us in so vivid and convincing a manner this anthology of marvellously eloquent compositions—unusually extrovert and even sensuous for Palestrina—we should all be grateful to him. Equally exciting is the Westminster Cathedral Choir's recording of Victoria's Responsories for Holy Week (Argo 5149), but in a very different way. The conductor, George Malcolm, lets the music, which is extraordinarily moving, speak for itself without undue mannerisms.

If Palestrina and Victoria are the favoured composers of performing organizations and recording companies, their equally great contemporary, Lasso, is surprisingly neglected. On paper and in our mind's eye, Lasso seems to be one of the most powerful, imaginative and expressive composers of the entire 16th century, so the neglect is difficult to explain, save perhaps that the music is not so immediately ingratiating to the singers, nor so obviously effective in performance, as, say, Palestrina's. Ruhland's anthology of music from Munich includes some motets by Lasso, and Bruno Turner manages better than anyone else I have heard to capture some of Lasso's greatness in his recording (with the Pro Cantione Antiqua) of Lasso's Requiem Mass (BASF 20356-0). Unfortunately the recent recording of Lasso's *Missa Bell'Amfitrit'altera* and his Penitential Psalm No. 7 by the Choir of Christ Chruch Cathedral, Oxford, was not available to me.

In sum, sacred music of the 16th century is so badly represented on recordings—in spite of some excellent performances—that one can scarcely begin to get an idea of the riches that exist. May the situation change soon, and may choral groups begin by helping us especially to clarify our understanding of Lasso's music.

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Orlando Gibbons: an index of the full and verse anthems

PAUL VINING

This article marks the 350th anniversary of Orlando Gibbons (1583-1625) which is being celebrated in Westminster Abbey on 4 November at 7.30 p.m.

Since all of Gibbons's nineteen extant verse anthems are now available in modern editions—the last appearing this year, the 350th anniversary of his death—it is opportune to put forward a more definitive index of both the full and verse anthems than those published hitherto.

Gibbons's working career spanned about twenty years and involved posts in Church and Court as organist and virginal player. It is notable that his major publications were in the secular field, displaying respectivley a command of vocal, keyboard, and instrumental composition (the *Madrigals and Motets* of 1612, the six pieces contributed to *Parthenia* (1612/13) and the nine *Fantasies of Three Parts* (*c.*1620)[1]). His only sacred publications were the two short anthems contained in Sir William Leighton's *The Tears and Lamentations of a Sorrowful Soul* (1614) and the hymn tunes published by George Withers in *Hymns and Songs of the Church* (1623). It is difficult to say, had Gibbons lived for another twenty years, whether he would have contemplated publishing a collection of his church music; and it is worthless to speculate whether he would have been willing or able to adapt his style to changing tastes.

It will be seen that, considering his posts at the Chapel Royal and Westminster Abbey and notwithstanding the brevity of his career, Gibbons's output of Church music was unpretentiously small compared with that of some of his contemporaries. For example, Gibbons wrote but two Services; Fellowes, in his biography, remarked: 'Curiously enough, they represent his two styles of Church music'. Gibbons's contemporaries were rarely at a loss to provide music for the liturgical service, and I would suggest that it is characteristic of him in that he composed but one 'sampler' in each of his styles. Both Services, we may suppose, were an expected requirement of a composer in his position.

His sacred music for full choir has always been held in high esteem; but there are only seven (or at most, eight) extant and well-authenticated full anthems as compared with nineteen verse anthems; of the latter, ten have accompaniments for viols, and it is likely that four of the remaining nine were also consort anthems. Gibbons's interest in this medium is well known: similar secular works testify to this. Nevertheless, it would appear from their occasional nature that Gibbons composed the verse anthems only when required to do so; ten of the anthems were written for Feast days, including two each for Christmas, Easter and Whitsuntide: four were composed for Royal events and the remaining five appear to have been personally commissioned. (In this group I include the wedding anthem for the Earl of Somerset and *See, see, the Word is incarnate*, the text of which seems to have been especially composed for a musical setting.)

The following index omits those anthems previously excluded by Wulstan, Morehen and Le Huray.

Full Anthems

Almighty and everlasting God
Deliver us, O Lord/Blessed be the Lord God[1]
Hosanna to the Son of David
Lift up your heads
O clap your hands/God is gone up
O Lord, how do my woes increase
O Lord, I lift my heart to thee
O Lord, in thy wrath

I am the resurrection[2]
O Lord, in thee is all my trust[3]
O Glorious God, O Christ[4]
Teach us by his example[4]

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Verse Anthems

Almighty God, which hast given	O*
Almighty God, who by thy Son	O(V)
Behold, I bring you glad tidings	O(V)
Behold, thou hast made my days	OV
Blessed are all they	OV
Glorious and powerful God	OV
Grant, O Holy Trinity	O
Great Lord of Lords (Great King of Gods)	V
If ye be risen again	O
Lord, grant grace	V
Lord, we beseech thee	O*
O God, the King of Glory	O
O thou, the central orb (O, all true faithful hearts)	V
See, see, the Word is incarnate	V
Sing unto the Lord	OV
So God loved the world	O*
This is the record of John	OV
Thou God of wisdom	O*
We praise thee, O Father	OV
Praise the Lord, O my Soul[5]	O
Unto thee, O Lord[6]	O
This is the day[7]	

Key

O Accompaniment extant for organ only
V Accompaniment extant for viols only
OV Accompaniments extant for both organ and viols
(V) Some MSS contain wordless parts (for viol?)
O* Incomplete; reconstructed from organ score(s)

Footnotes

Three of the author's reconstructions of the verse anthems— *So God loved the world, Thou God of wisdom* and *Almighty God, which hast given*— may be heard at the 350th anniversary recital by the Gibbons Consort and the Jaye Consort of Viols at Westminster Abbey on 4 November at 7.30 p.m. For this occasion the two latter anthems will be provided with accompaniments for viols arranged from the organ scores.

[1] T. Dart, 'The printed fantasies of Orlando Gibbons', *Music and Letters*, XXXVII (1956), 342-9.

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[1] All extant Mss appear to derive from Barnard's printed collection (1641); an edition by the present writer, so far unpublished, provides the missing Alto part and suggests that it is not beyond the bounds of possibility that this work is by another composer, especially in view of a comparison of the coda with that of *As Vesta was* by Weelkes and the remarkably similar circumstances surrounding Barnard's version of the Weelkes/? Cox setting of the same text (*Musica Britannica*, XXIII, no. 3).

[2] A doubtful attribution, but could be an early work. Vining, 'English Church Music Sources', *Musical Times*, March 1973, 257-8.

[3] More likely to be by an earlier composer. Vining, 'Orlando Gibbons: the incomplete verse anthems', *Music and Letters*, LV (1974), 70-76.

[4] Verbal text only. Ibid.

[5] Possibly the work of another composer. Vining, 'Orlando Gibbons: the incomplete verse anthems', *Music and Letters*, LV (1974), 70-76.

[6] Anonymous. Ibid. and Vining, 'English Church Music Sources', *Musical Times*, March 1973, 257-8.

[7] Verbal text only. ML, LV (1974).

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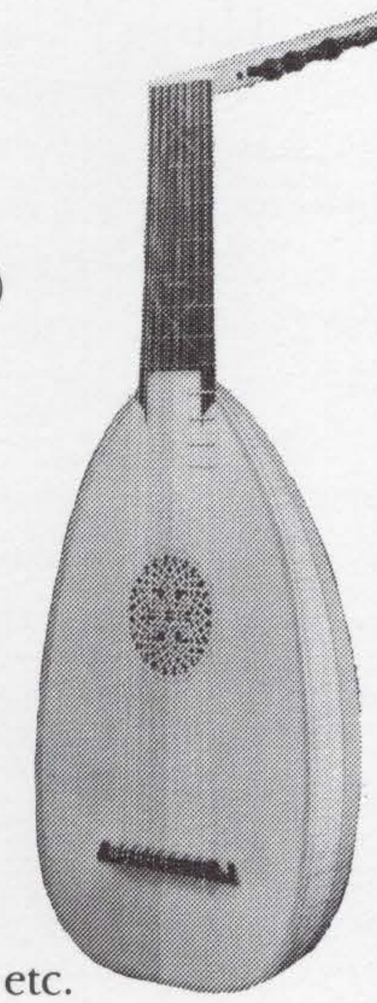

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Lute Society profile

The English have a long tradition of forming influential societies and a genius for committees, which proliferate like spring buds, phenomenona closely linked with a whole method and procedure of government. Recorder and viol players had already formed societies to bring together enthusiasts by 1956 and the Galpin Society had been founded ten years earlier, but a society devoted to the lute did not yet exist. During the course of a long walk over the Sussex Downs in the early summer of that year Ian Harwood, who had become absorbed in the lute and its repertoire, and Diana Poulton, one of the few English performers and scholars, set in motion what was to become the first lute society in the world. 'Why not start a lute society?' asked Ian Harwood. 'Go ahead' was the reply, 'but you'll have to do quite a lot of letter writing'.

Exactly how many letters followed, Ian Harwood is unable to calculate, they run into the thousands. Of the 49 duplicated letters sent to people likely to be interested, proposing the formation of a lute society, 32 replied: all in favour. At that historic first meeting which followed, of the 20 or so who attended, many of the names now read like a roll-call of pioneers of early music in England. They included (besides the founders), Desmond Dupré, who gave a short recital, Michael Prynne, Michael Morrow, Robert Spencer, Carl Dolmetsch, Edgar Hunt and Marshall Johnson. Diana Poulton was elected Chairman, Ian Harwood Secretary, Richard Newton, Editor of the *Journal* and Robert Spencer, Treasurer.*

Several scholars had produced research on the lute at the end of the 19th century in books such as Michael Brenet's *Notes sur l'Histoire du luth en France* (1899) and Oswald Körte's *Laute und Lautenmusik* . . . (1901), but subsequent work had been sporadic and by 1956 performers were still few. Of all early instruments, the recorder had the greatest following and the lute, which commanded an extraordinarily rich repertoire, was considered an exotic. Just after the war Desmond Dupré had started playing in England, followed by Julian Bream and others, and previously there had been Arnold Dolmetsch and Diana Poulton, who underwent the ordeal, already glimpsed in our last editorial, of taking lessons with him: 'His one idea of teaching was to shout at you if you made a mistake. *"Idiot"* he used to call me, speaking in his customary French, and I ended up the lessons in tears. None of his family ever learnt because they couldn't stand it. Nevertheless, during the time I worked with him he taught me an incalculable amount about the interpretation of early music. Suzanne Bloch, now President of the Lute Society of America, had some pretty disastrous lessons too.' Diana Poulton first broadcast on the lute in 1926: 'Julian Herbage of the BBC Music Department, who lived next door, said to me one day: "Oh, you must do a broadcast". It was all very informal in those days. Broadcasts were live—I once had to be there at three in the morning to broadcast to Australia—and there was the hazard of the gut strings we then used. Gut used to break and it was difficult to find a string that would stay on more than a day. I can remember a top string snapping just before the green light went on. Arnold Dolmetsch made me silk strings and those were better. But it was the invention of nylon that made the difference.' Diana Poulton also played the lute for many Shakespearean productions and at the Haslemere Festival, until Arnold Dolmetsch's last one just before the war. Although she never played lute duets with him—an impossibility—she did perform a Vivaldi Concerto with A.D. on the viola d'amore, and in the Nicolas Vallet pieces for four lutes.

The nostalgically-recalled Third Programme was also a stimulus: 'This did a tremendous lot. Basil Lam was always very interested in that first year and he arranged a series of recitals for me which gave an overall view of the lute'. During the Festival of Britain Diana Poulton took part in a distinguished series of concerts, also arranged by Basil Lam, of music by English composers from 1300 to 1750, which paralleled a similar series on Purcell. (You could still buy these historic programmes recently at Blackwell's in Oxford for 25p each.)

Ian Harwood became Diana Poulton's second pupil—the first being Nellie Carson of the English Singers. They first met in 1951 after some friends of his had borrowed a curious lute from her for use as a stage prop. As it was probably a 19th-century fake, though perhaps with some old parts, he bought it very cheaply, made it playable, and went to her for lessons.

In 1956 those interested in the lute often had diffculty in finding and collecting music, and in gathering information. There was even doubt as to what exactly was a lute. 'People would turn up with those strange German folk-like instruments' said Diana Poulton 'and we had to help them get a proper lute. We'd been through all this ourselves and we thought we could help them.' At the time one of the few people with historical knowledge of the lute was Michael Prynne, later to write the lute chapter in the Galpin Society's *Musical Instruments Through the Ages,* edited by Anthony Baines in 1966.

As a start, the Society commissioned Diana Poulton to write a series of postal lessons which proved so successful she turned them into a book, *An Introduction to Lute Playing,* published by Schott. In an adventurous mood, four Society members in 1957 attended a Paris conference on the lute and its music. They were the only English participants, their presence arousing curiosity. 'We sat through a lot of terribly, terribly serious discussions' recalled Ian Harwood, 'we were the only people who laughed. David Lumsden was one of the others who came with Diana and me and when asked which English lute tutors should be reprinted, he replied "I should do Robinson—he's got the best jokes". That didn't go down at all well'. David Lumsden's Ph.D. thesis, 'The Sources of English Lute Music', presented in

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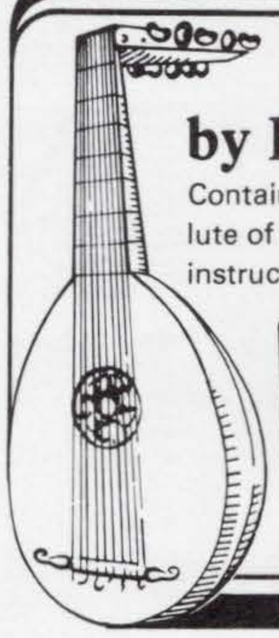

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1955, has been a mine of information for research students ever since, with its associated *Anthology of English Lute Music,* (Schott).

The Society published a duplicated *Journal* from 1957-59 which went into print in the latter year, its first issue containing articles by Diana Poulton, Michael Prynne, Robert Spencer and Richard Newton, its first editor and sometimes almost entire contributor. He had done a considerable amount of research in the 1930s and was working for a B.Litt. at Oxford, cut short by the outbreak of World War II. The *Journal* soon established itself as a principal source of scholarly information on the lute and its repertoire, a position it has continued to hold. The importance of making music available was realized from the start, and a series of tablature sheets was begun to which additions are made each year. These are for players of all standards, and the scope has recently been widened to include consort music and related instruments as well as solos and duets for lute.

That first decade was marked by the pooling of an enormous amount of information. 'The mere fact that we existed' said Ian Harwood, 'meant that people could get in touch both with the Society and with each other.' To help with the dissemination of music the Society built up an extensive loan microfilm collection. They also lent lutes to players who wanted to get started: 'People were very generous in coming forward with instruments' said Diana Poulton. She and Victoria Kingsley gave the Society the considerable archive of pictures they had each assembled which formed the nucleus of the collection now housed at the Central Music Library in Buckingham Palace Road. This is available for consultation by anyone, whether a Lute Society member or not. Regular meetings continued with a series of stimulating lectures.

By 1962 membership had grown to 130—the Society began to attract overseas players. There were still very few luthiers however. 'Although Arnold Dolmetsch had been making lightly-built lutes with historically correct features since the early years of the century, there was an enormous rift between these and the heavy lutes derived from the lute/guitar', said Ian Harwood. 'Maurice Vincent had made his first lute for Desmond Dupré to play in the Festival of Britain and I began in 1956.' In 1967 the Summer Schools began—30 students set off for Pulborough in Sussex for lectures, classes and concerts. After two years at York University the Summer School moved to Cheltenham. Now over 100 attend each year, to enjoy an outstanding series of concerts, lectures (which usually bring forward new research), and the fellowship which devotees of summer schools value so highly as well as the benefits of individual and group tuition. Today membership of the Society stands at well over 600—a rising graph, with members from all over the world.

How do the founders feel about this encouraging development? 'I have an immense feeling of pleasure that the lute has come back', said Diana Poulton, 'that so many young people are interested in it—that children are taking to it so naturally.' Ian Harwood notices the great change that has occurred in the Society's role: 'At first we had to make known what a proper lute was, how it sounded, and to make available the music. For the future we've got various schemes, but we've still got to inform people about the lute, about the distinction between renaissance and baroque, with their totally different styles of playing. We have in preparation a series of informative booklets. We still have many enquiries on the most basic points such as: "How many strings has a lute?" and "What is tablature?" for instance, but also the emphasis has changed. People now write asking about the cittern and the bandora, besides the lute itself. We've had working drawings of one lute available for a number of years but now we want to bring out accurate working drawings of particular old instruments of each period.' 'And we've thought of translating the instructions of great lute teachers of the past from whom we can learn about interpretation and correct technique' added Diana Poulton. 'Some of these have already appeared in the *Journal.* The expansion of the Lute Society's work has been made possible by the appointment of Francesca McManus as Administrator, combining the functions previously carried out by the Secretary and the Treasurer. Only those who work closely with her know what a tremendous contribution she makes to the work of the Society, besides the important part she plays in the smooth running of the Summer School.'

Some idea of the Society's future direction is shown by their inviting Michael Schäffer, a distinguished European lutenist, to teach at the 1975 Summer School. If the Society can develop this role as a stimulus and clearing house for European scholarship and performing styles it will have shown itself capable of renewal, of being an expanding family in the best sense. In England the Society has been at the nucleus of the lute revival and it still has an important function. Just as scientific research has become cooperative rather than isolationist and individual, so too has become the diffusion of knowledge in the arts. In the *Listener* of 24 April 1975, Hermann Bondi, Professor of Mathematics at King's College, London, wrote: 'It is the work of one scientist in A, that stimulates another one in B to do work in C, that leads to questioning by D that leads to criticism by E that stimulates F to take a step forward that gradually, through the invention of G and H, and the criticisms of I and the clarification of J, gains acceptance and becomes the basis of future work.' The best English societies are the most *open,* the least insular. The Lute Society has emphatically shown that the revival of the lute can increasingly become part of the musical experience of all.

J. M. THOMSON

* Diana Poulton became Secretary two years later and she continued until 1972, when the volume of work became too much and Francesca McManus was appointed Administrator. Diana Poulton was then elected President on the resignation of Desmond Dupré, who had held the post since 1965. The first printed *Journals* were edited by Michael Morrow, followed by Donald Gill, Ian Harwood and Adrianne Simpson. Ian Harwood resumed in 1973, assisted by Francesca McManus.

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Argentina

Although the interest in early music has grown considerably in Argentina during the last few years, the groups and soloists performing professionally or semi-professionally are still only a handful. Instrumental music in general has suffered from the very high import duties levied on musical instruments, added to the unfavourable situation of the Argentine peso, which makes everything imported unduly expensive. Lute playing in particular can be said to be still in its infancy in this country. I can only recall one instance of a properly strung lute before 1971, played however at an amateur level. The few other 'lute players' that I know of perform on inadequate or freakish instruments ('folk lutes', etc., and a solitary theorbo) in most cases strung guitar fashion.

Visiting groups have enabled us to appreciate good lute playing starting from the mid-sixties. The main instances have been New York Pro Musica, Studio der Frühen Musik and Deller Trio, all of which have visited Buenos Aires more than once. An equally important stimulus was provided by the local edition of recordings of early music, among which one should mention a few excellent ones by the late Walter Gerwig. The most influential visit was the Studio der Frühen Musik, whose members undertook a week-long course on the performance of early music, organized both in 1968 and 1971 by a local institution, the Collegium Musicum. As a consequence this institution bought in 1971 a general purpose 8 course lute by the Milanese maker Fabrizio Reginato, similar to the one played by Thomas Binkley in the SFM.

Aided by a thorough study of sources and recent research, a young guitar player, Carlos E. Ravina (now 24), started playing on the Reginato instrument and is on the way to becoming a specialist on the lute. Ravina now has his own instrument, a very good 8 course model based largely on the Reginato but with several interesting departures towards a more typical 16th-century instrument. It was made in 1974 under his guidance by the renowned guitar maker José Yacopi, a Spaniard who settled in Buenos Aires many years ago. This is Yacopi's second lute, the first one having been destroyed by fire. It can also be labelled a general purpose renaissance lute, appropriate enough under the present circumstances. However, even though there is a constantly growing number of young people performing early music, among whom there is undoubtedly more than one prospective lute player, the unavailability of instruments and the high cost of having them made have so far discouraged further efforts.

Another recent develelopment concerns medieval lutes, and it was again the splendid playing of Thomas Binkley that gave the initial impetus to this activity. Two different instruments are involved, both played in the Ars Rediviva, an early music quartet of which I happen to be the leader. The first of these is an Arab 'ud, fretted, strung with five courses and played with a plectrum in an approximation to the 13th-14th century European lute. We have been using it for over three years, played in a florid improvisatory style, mainly to provide introduction, interludes and accompaniments in the troubadour—trouvère-cantigas repertoire (incidentally, applying true extempore playing even in public performance). We obtained the instrument (a very fine old 'ud) for very little money in a junk shop and had it repaired by a competent luthier. 'Uds are quite frequent in Buenos Aires, since there is a substantial Arab colony (mostly Syrians and Lebanese), and traditional Arab music is quite alive among them. Our second instrument is a wire-strung long-necked lute which we have added to our resources only very recently. It was also bought at a junk shop, being of uncertain provenance but evidently Arabic. We had the neck lengthened and fitted with a pegdisk holding five frontal pegs, and have strung it with three courses of harpsichord strings struck with a plectrum. This instrument would represent the Moorish guitar type (or the 'guitarra sarracenica', whatever the difference). We are having an exciting time with both these instruments, and I cannot very well understand why these types do not enjoy a wider acceptance with performers of early music elsewhere.

The future is promising enough providing the general conditions improve. The shortage of instruments may well find a solution in local manufacture. There should be no lack of adequately trained craftsmen, as violin and guitar making are long established activities, and the abundance of excellent local woods, many untried yet, may also open interesting new possibilities.

GERARDO V. HUSEBY

Switzerland

Basel, Schola Cantorum Basiliensis

In certain parts of Switzerland there is more than one kind of activity in performing early music but at present the only large concentration of such activities in an institutional form has been in Basel, at the Schola Cantorum Basiliensis (SCB). Two departments operate within the SCB. A group of about fifteen children and adult beginners (Allegemeine Abteilung) are taught by Anne Bailes-van Royen, who was a student of Eugen Dombois, following principles which have been elaborated in the other department (Berufsabteilung) with its emphasis on playing and performance practice. Thomas Binkley of the Early Music Quartet and Eugen M. Dombois, both with international reputations for their teaching and concert activities, teach here. At

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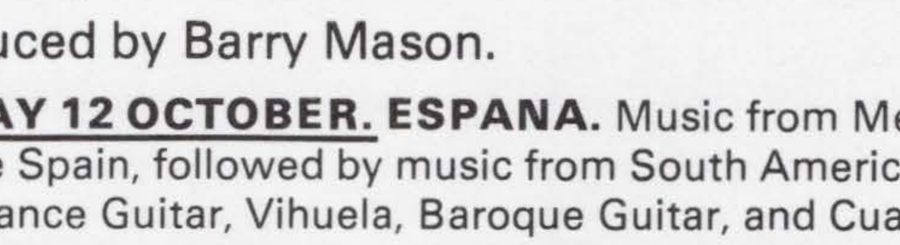

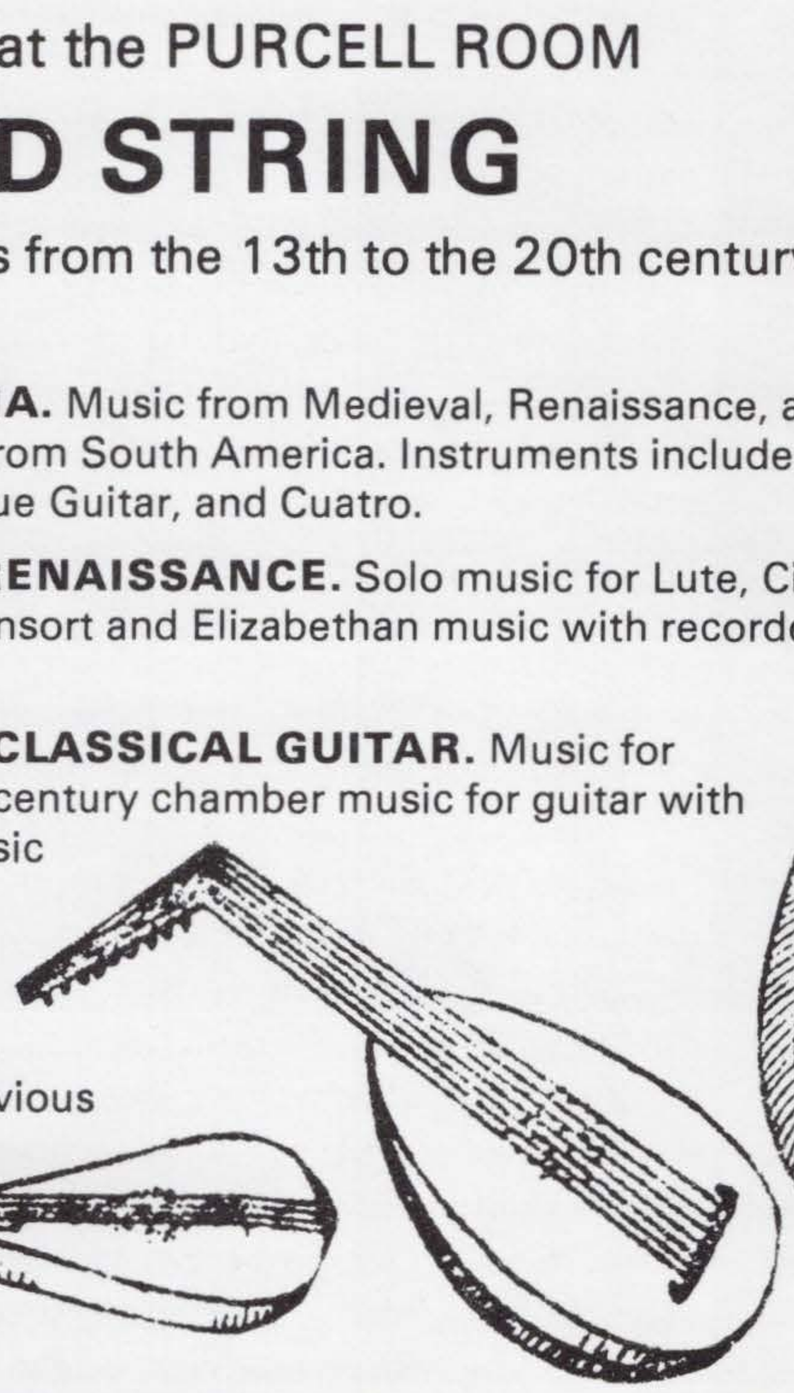

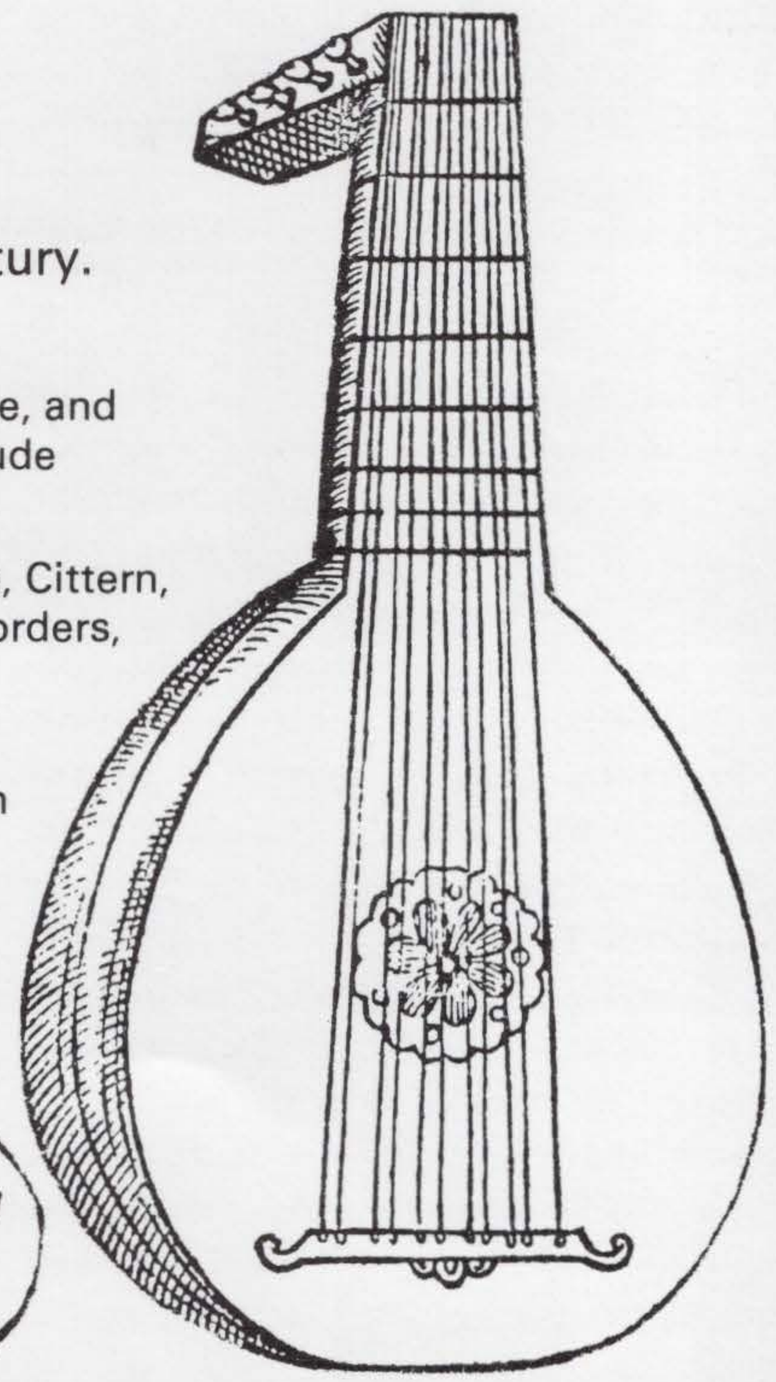

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the Conservatory, Konrad Ragossnig teaches guitar within the Musik-Akademie, corresponding to the SCB. The lute has an important place in the repertoire and concert activity of this noted artist who is at present preparing a comprehensive *Illustrated Manual of the Guitar and Lute* (*Illustriertes Handbuch der Guitarre und Laute*), a reference work covering history, literature, notation, tablatures and ornamentation. Eugen Dombois' numerous recordings with renaissance and baroque lute are well-known, as are his lute courses such as those of April 1975 at Breukelen in Holland, and September 1975 in Carmel Valley, California. Equally well-known are Thomas Binkley and the Early Music Quartet's tours and recordings. Graduate lutenists from the SCB include Anthony Bailes, Anne van Royen, Royohiko Satoh and others.

When we examine the lute's role within the courses at the SCB we find approximately fifteen students preparing themselves for a professional career. Many of the students already teach in minor teaching positions, mostly guitar, at music schools near Basel, and already several are pursuing a quite intensive concert life: Hopkinson Smith and Paul O'Dette, for instance, undertake concert tours throughout Europe and the USA and are also engaged by the Zurich Opera as chitarrone players for Monteverdi's *Orfeo,* conducted by Nicholas Harnoncourt. Amongst the students there are also baroque guitar specialists, such as Robert Strizich.

The four different types of lute taught in the educational and performing fields, with their teachers, are: 1. The Ud-like lute of the troubadours and the minnesingers (12th and 13th centuries); 2. The long-necked court instrument of the 14th and 15th centuries, played with the plectrum (Thomas Binkley); 3. The 16th-century renaissance lute; 4. The baroque lute, played with the fingers (Eugen Dombois). All related instruments from the different periods are included in the studies and represented in the concerts: Chitarra Saracenica (long-necked lute), harp, psaltery, gittern, citol, and later, chitarrone, cittern, pandora, theorbo.

I shall not detail the many aspects of the student's work for lute as a major subject—which are very comprehensive and based throughout on original sources. They include a separate course on lute and lute song in the Elizabethan period and a parallel song course 'English lute songs', taught by Nigel Rogers, as well as courses in viol playing and vocal ensemble. Students have many opportunities of playing in semi-public and public situations during the classes (some idea of the range of these is given in the 'Activities' columns on page 309 of the July issue). In the course on 'Medieval and Renaissance Music' under Thomas Binkley, instruments of the lute family play an especially important role. Ensemble is at the very centre of all these studies. In particular periods of study, performing practice is closely linked with the study of notation, sources, editorial techniques, instrumental use, compositional techniques and so on. A particularly exacting field is the medieval song repertoire of the troubadours, trouvères, and minnesingers.

Lute making is also an important interest. Firm contacts have been made with Fabrizi Reginato and Jacob van de Geest, who was given the responsibility by the SCB to reconstruct for the first time with the original neck length, the lute described by Henri-Arnaut de Zwolle in the first half of the 15th century. On 14 February 1975 he presented the instrument to a group of specialists, after which they discussed details of lute and chittarrone making. On 27 February Michael Schaeffer lectured on 'Anschlag and Klang auf der Laute' ('Attack and Sonority on the Lute') with his new research into nail or fingertip attack and on problems of hand position. The multiple activities at the SCB are a determined attempt to achieve a historical style of lute performing practice on the highest professional level. PETER REIDEMEISTER

Peter Reidemeister, who is also a professional flautist, is Deputy Director of the Schola Cantorum Basiliensis. Full details of the lute courses offered by the Schola Cantorum can be obtained from the Director's Office.

Italy

The renaissance of the lute took place in Italy in the last decades of the 19th century; the pioneer in this respect was a musicologist of European standard: Oscar Chilesotti (1848-1916).

His modern notation editions of old tablatures, his historical and philological research over a period beginning in the 80s of the last century up to the end of the First World War. For many years after his death, Chilesotti's transcriptions remained—at least in Italy—the main sources, if not the only ones, for the music written for instruments of the lute family in the 16th and 17th centuries.

The tuning in E, which he always used in his transcriptions, and consequently the guitar-like notation are a still living tradition in Italy. Although the spreading of this kind of notation has made accessible the literature for lute to a large number of performers, it has also exercised an undoubtedly negative influence on the development of an historically rigorous performing technique. Only a few of those who nowadays play the lute—at least in Italy—know how basically different is the sound production technique when compared with guitar. Actually this difference is today even more radical than it was in Chilesotti's time; we should remember that then the guitar was usually played without nail, and, often, and preferably, with the fifth finger of the right hand on the soundboard.

However, already in 1891, Branzoli's method[1], the first modern one published in Italy, established the basis for the development of a specific performing technique, using to start with, the tuning of the instrument on G, as well as some performing peculiarities, such fast up-and-down alternated movement of a single finger of the right hand, as prescribed by Piccinini in his tablature of 1623.[2]

As we can see, the promises for the lute renaissance in Italy were already present at the end of last century. Unfortunately these expectations did not realize and performances on the lute were left, up to our days, to the initia-

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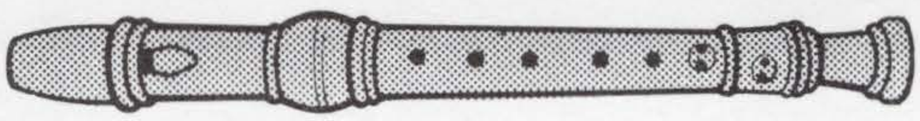

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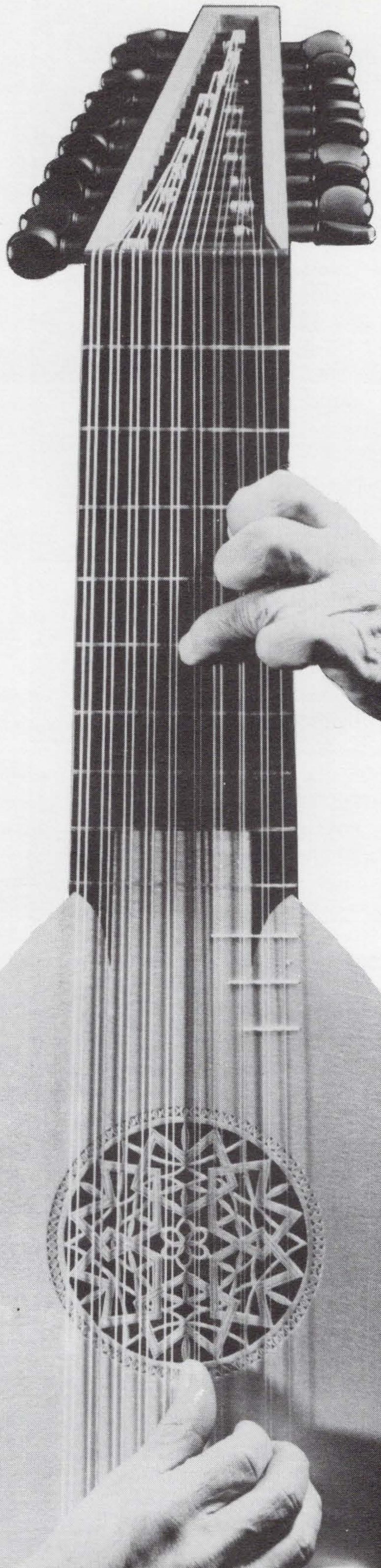

tive of a few amateurs, each of them rediscovering by himself the instrument, reinventing, as it were, the performance technique through his own more or less unscholarly research, when he was not applying to the lute the technique of the guitar. Only recently have attempts been made for a more mature approach to the problems of an up-to-date performing practice. The very first problem was the making of instruments. Nowadays there are even in Italy lute-makers who have achieved remarkable results. We shall mention here the Bolognese Enrico Piretti, an already experienced maker of guitars and stringed instruments, who from 1960 to the present day has built, after a 9-course Tieffenbrucker model, approximately twenty lutes, some of which are of really excellent quality. Other lutes have been made by Carlo Raspagni in Milan and Fabrizio Reginato in Asolo, the latter a quite promising young man, who is a good gamba-maker as well.

Recent enough are also the developments in the field of music publishing and editing. The firm Suvini-Zerboni of Milan has published, during the last years, a remarkable body of lute music in guitar-like notation (Francesco da Milano, Vincenzo Galilei, S. L. Weiss, Luys Milan and other 16th-century Italian composers). The same publishing-house has sponsored since 1972, the quarterly review *Il Fronimo*—edited by Ruggero Chiesa—which deals exclusively with lute and guitar music. The publishing-house Berbèn in Ancona has also published a certain amount of lute pieces, still adopting the guitar notation.

None of these publications includes the original tablature, with which we cannot dispense, at least for music written for baroque lute. This is perhaps the only real shortcoming of these publications, rather than the adoption of a type of notation based on the tuning on E; this tuning, in fact, is, from a historical point of view, as justified as the tuning on G, and is, from the point of view of the acoustics, even more realistic than the tuning on G.

Some old prints of lute music have been included in the large series of works of musicological interest published in facsimile by the firm Forni of Bologna: Galilei, Caroso, Negri, Kapsperger, Terzi, Piccinini. The transcriptions of some of these texts (Piccinini and Kapsperger) have been or are being published. In other cases (Gastoldi: *Balletti a tre voci*) the tablature has been reprinted in score with the transcription. Forni has also reprinted in facsimile almost all the publications by Chilesotti.

As far as performing practice is concerned, the most important event of the last years has been the creation, five years ago, of a lute course at the Verona Conservatoire, taught by O. Cristofoletti. The course—still the only one in Italy and in which thirteen students are enrolled—is divided into two, the first of which extends over five years and is dedicated to the renaissance lute; the second, which lasts four years, deals with the study of the baroque lute, the theorbo and problems of continuo realization on these instruments. The students are asked as well to take simultaneously courses in harmony and counter-point. Furthermore they are expected to complete each year a historic-stylistic research paper on a composer chosen together with the teacher.

At the end of the first period of studies, they are required to be at home with French tablature, which is necessary for the study of the baroque lute, and to possess a more elementary knowledge of Italian tablature. Students are trained to read one stave notation like that for guitar, and one on two staves, as for the piano. At the end of the nine years' course, the students should in theory be acquainted with almost all of the extant literature for lute and furthermore be able to realize on the instrument a rather simple continuo part (Caccini, Monteverdi or any other composer of the early 17th century) and to prepare a stylistically satisfying written continuo realization from any period.

The Verona course is indeed very promising, especially because of the philological and stylistic imprint which Cristofoletti has inplanted on it. Of course, it will also depend on the number and especially on the quality of the students if Verona will finally establish and mantain for itself an Italian *school* of lute.

Less ambitious attempts, although not less serious, have been undertaken in recent years: various 'approaches' to the lute, mostly during summer courses organized by various cultural institutions. During these short encounters—which last from one to two weeks—the basic principles of the different kinds of tablatures are taught, as well as elementary notions of performing technique. Initiatives of this kind have been promoted by the University of Bologna since 1964 (as part of a musicological summer course), by the Musical Institute 'S. Cordero' in Pamparato (Cuneo), since 1970, and by the Italian Society of the Recorder (Società Italiana del Flauto Dolce) in Urbino, since last year.

MIRKO CAFFAGNI

[1] Branzoli, G., *Sunto storico dell'intavolatura e Metodo pratico per liuto,* Milan-Leipzig-Florence, Venturini-Carisch & Janichen. The work is dedicated to Queen Margherita di Savoia.

[2] *Di Alessandro Piccinini Bolognese Intavolatura di Liuto et Chitarrone, Libro primo* . . . In Bologna 1623.

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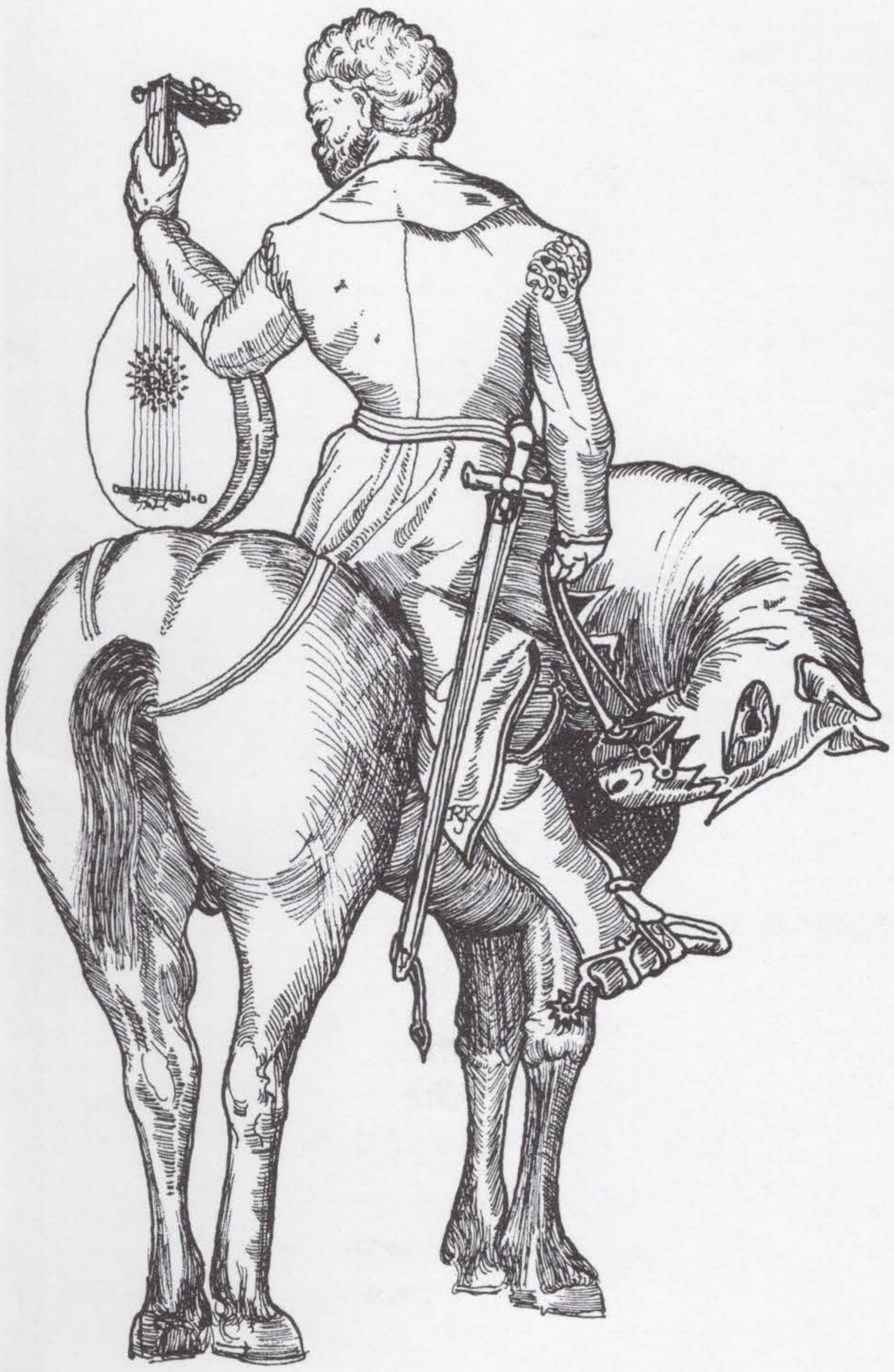
Where the wind blows

CHRISTOPHER MONK

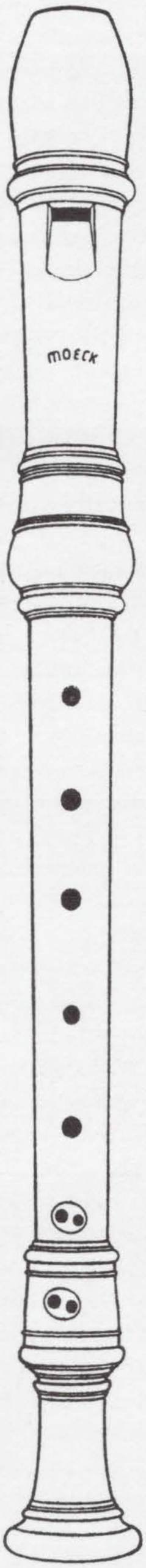


The soaring price of food by now has probably outstripped the weather as the favourite English conversational gambit. I wonder if weather forecasters are more saddened by such diminishing attention than by the unkind comments their efforts often provoke. We are lucky of course to have food, whatever the price, in relative abundance compared with less fortunate places today and less fortunate times in the past. It was an Englishman, I think, who remarked during the siege of Paris in 1870 when desperate menus had to be provided by the zoo, 'No-one has any idea of the gastronomic ingenuity of the French until they have seen them cooking an elephant over a spirit stove'. When one remembers that the elephant is the symbol of eternity, temperance and sovereignty the picture has a sad significance too.

The plight of elephants today is stressed in an interesting letter from Ronald Burnett (Footscray Institute of Technology, P.O. Box 64, Footscray, Victoria 3011, Australia). He is a man of many parts and is preparing for example papers on the Dutch 17th-century carver and woodwind maker W. Beukers and another on attempts to construct a mathematical model of a recorder with the help of a computer. He spent 1973-4 in Tanzania, which is reputed to be the world's largest supplier of ivory. A few years ago ivory fetched £2 per kilo there. Last year at auctions it was £17.50. A consolation over not being able to obtain or afford this beautiful material was the thought that it must all be due to the protection given to the marvellous animals who produce it. Tanzania for instance abolished even controlled hunting in 1973. Unhappily this does not seem to be the reason. The Peoples' Republic of China is the world's largest consumer of ivory and has also invested colossal sums in Tanzanian developments such as the Tanzam Railway. The artificial inflation of prices can hardly be a coincidence. In spite of the total ban on hunting, record quantities of heavy calibre ammunition are being sold today and record prices are being paid for 500 to 1,000 kilo lots in the Ivory Room at Dar es Salaam. Ronald Burnett comments, 'An ill wind indeed is blowing across the Serengeti, not to mention the Tsavo and Amboseli'.

Last January the distinguished maker Friedrich von Huene suggested in these pages that other users of ivory might join him in placing a substantial order for the best available synthetic substitute. Ronald Burnett suggests a combined approach to English cutlery handle manufacturers as the ones most likely to provide it. The gesture of course would not dent the quantities of ivory leaving Tanzania for China, nor the willingness of Tanzania to provide it whatever the risk to its elephant population, but it would be something. He also points out that Tanzania could supply, without any ecological dangers, many hardwoods that are well suited for woodwind. He picked out ten varieties for recorders, which are his special interest. One is already on Michael Zadro's list published in our July issue. The other nine [listed at the end of the column] make a useful supplement. The Tanganyika Wood Industries Corporation (TWICO) has charge of all wood exports. Nearly all the sawmills for many years have been in the hands of local co-operatives and small businessmen who have limited resources and therefore little inclination to provide themselves with heavy duty equipment and the special milling blades to handle these dense timbers. All that appears to be needed is a further combined effort by instrument makers, the new wood banks, and other users of hardwood, to convince TWICO and through them the sawmills, that there is a good demand for these woods and others like them.

The work of Robert Brunnemer in Quebec has been men-



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tioned in other issues. Madeline Ballard-Kennard draws attention to a good deal that goes on in Montreal. There are large and enthusiastic audiences for early music there as in Quebec and many professional and amateur players. They have a big chapter of the American Recorder Society, many really good players of early wind and viols, and a growing number of lutenists. Madeline Ballard-Kennard herself is on the faculty of Concordia University for lute and early music. Though this is new and Concordia is the only university in Montreal with an early music programme it's all steps in the right direction. One of her biggest problems is the purely economic one of persuading students who are attracted to the lute to buy one instead of the far less expensive and more easily obtainable guitar. The Seigneury Ensemble and the Claude Gervaise Ensemble have been giving concerts of medieval and renaissance music for several years. The Collegium Ferialis consisting of wind, viols, plucked strings and a quartet of singers is newly-established and based on Concordia. Paul Gerrits, a pupil of Walter Gerwig, has been teaching lute and early music at the French-speaking Laval University in Quebec since 1967. It is possible to gain a full degree in lute there. He also directs the Ars Antiqua de Quebec which gives concerts all over the province.

The small town of Saintes, which is in France, staged its fourth very ambitious festival at the beginning of July in conjunction with its third Académie Internationale de Musique Ancienne (Boite Postale 214, 17104 Saintes). The Académie provides teaching for recorders, baroque flute, double reeds, baroque trumpet, cornett, sackbut, lute, guitar, viols, keyboard, strings, singing and ensemble coaching in a setting of special historic and gastronomic interest. In conjunction with this concerts were given throughout the sixteen days by groups of such standing as La grande Ecurie et la Chambre du Roy, the Cambridge Purcell Society, the Madrigalists of Prague, the Deller Consort, the Cameristica di Lugano, the Boston Camerata, and the Scholars. It is still difficult to discover how widespread interest in early music may be in France, but few small towns anywhere have the enterprise and confidence to promote an intensive international festival like this lasting over two weeks. The London Praetorius Consort gave three well-received concerts under the auspices of the British Council at Château Boumois as a part of the Festival of Anjou, so in terms of these two festivals alone the French connection has been strong for English early music groups this summer.

Courses solely for students of recorder, or viol, or lute are well-established and almost commonplace. It was of particular interest though to see in the Dutch publication *Stimulus* (Drift 21, Utrecht, Netherlands) no. 11 an account by Anne-Marie Thiel of the second very successful convention of cornett and sackbut players held in January. I am indebted to Eric Hedger for a translation. Many new players came including a number from other countries. On the

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Saturday morning everyone briefly introduced themselves giving their musical background and playing experience. This was followed by a discussion of embouchure and the behaviour of the instruments in various registers. A lot of interest centred on the construction of instruments and especially mouthpieces because so many of those present were involved in making them. It was suggested that in the 17th century it would be rare to find the same person playing both trumpet and cornett, because the trumpeter's privilege was exclusive and ensured an adequate living without the need to study any other instrument. Then came sectional practice for the cornetts and sackbuts with exercises in intonation directed by Holger Eichhorn and Charles Toet, and the day finished with a discussion of intonation in the 16th and 17th centuries. Sunday morning was occupied with the playing of motets by Lassus. After lunch there was discussion of where and when cornetts and sackbuts are rightly used in 16th- and 17th-century music, according to contemporary sources and current research. The week-end finished with a full performance of some of the pieces studied.

I never cease to wonder at the way Italy in general appears to set so little store by its early music heritage which delights and inspires so many all over the rest of the world. The impression may be quite false and certainly there are to be found groups and individuals as dedicated and enthusiastic as anywhere else. One such group is the Theatrum Instrumentorum of Rome (00149 Roma, Via F. Iorini, 1) of which I hear from Pierfrancesco Callieri. They have five members who sing and between them play almost every wind, string and percussion instrument. Their speciality is Italian music, 'because', as they say, 'few people play it in Italy'. One wishes this and every other active group all success in renewing interest in such an undeservedly forgotten past. Whatever their plight in other ways, elephants, I suppose, have certain advantages.

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Baphia kirkii (*Papilionaceae*)	Baphia	85	80	Reddish-brown with a handsome appearance, exceptionally hard and heavy, oily, with fine straight grain, very even texture.
Brachylaena hutchinsii (*Compositae*)	Muhuhu	72	57	Light yellow-brown to greenish-brown, very hard and heavy, fine and uniform texture, straight grain taking brilliant polish.
Combretum schumannii (*Combretaceae*)	Mgurure	79	70	Very dark brown, nearly black, very hard and heavy, fine texture and straight grain, turns cleanly and takes a brilliant polish. Said to be usable as a substitute for grenadilla.
Diospyros mespiliformis (*Ebenaceae*)	African ebony	—	60	Black, some dark brown bands, hard and heavy. A true ebony; samples were not available; it is felt that this would be inferior to Indian species.
Olea africana (*Oleaceae*)	Brown olive	80	75	Medium to dark brown, very hard and heavy, oily, fine and uniform texture, straight grain, handsome figure with dark brown or black bands.
Spirostachys africana (*Euphorbiaceae*)	Msaraka	70	65	Chocolate brown with black streaks, oily, very hard and heavy, fine and uniform texture, straight grain, banded figure.
Warburgia stuhlmannii (*Canellaceae*)	East African Greenheart	70	60	Dark brown/green, sometimes near black, lustrous, oily, hard and heavy, fine texture, straight grain, handsomely figured with broad dark bands. An exceptionally good turnery wood. Samples examined were extremely dark, lustrous, with very fine light streaks.

NOTES

□ *Weight per cubic foot is an* average *weight given in pounds; G is for freshly-milled (i.e. 'green') timber, D for timbers which have been air-dried to 12 per cent moisture content.*

* *Note that the physical properties of Afrormosia angolensis, as it grows in East Africa, are quite different from English sources.*

Samples of Afrormosia, Baphia, Muhuhu, and Msaraka are in R. Burnett's possession and further studies are being carried out on them, together with some grenadilla from East African sources.

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Books

Folk Musical Instruments of Turkey

LAURENCE PICKEN

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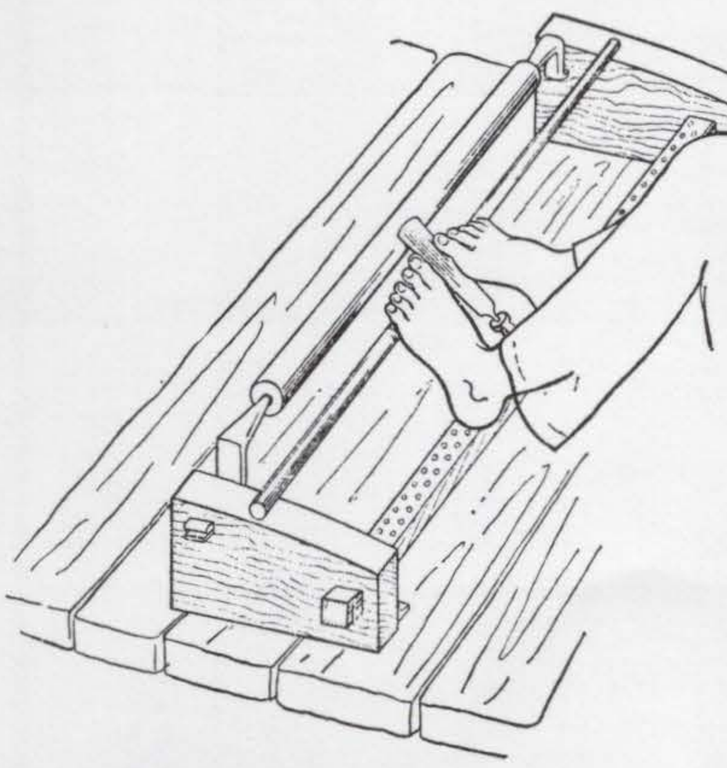
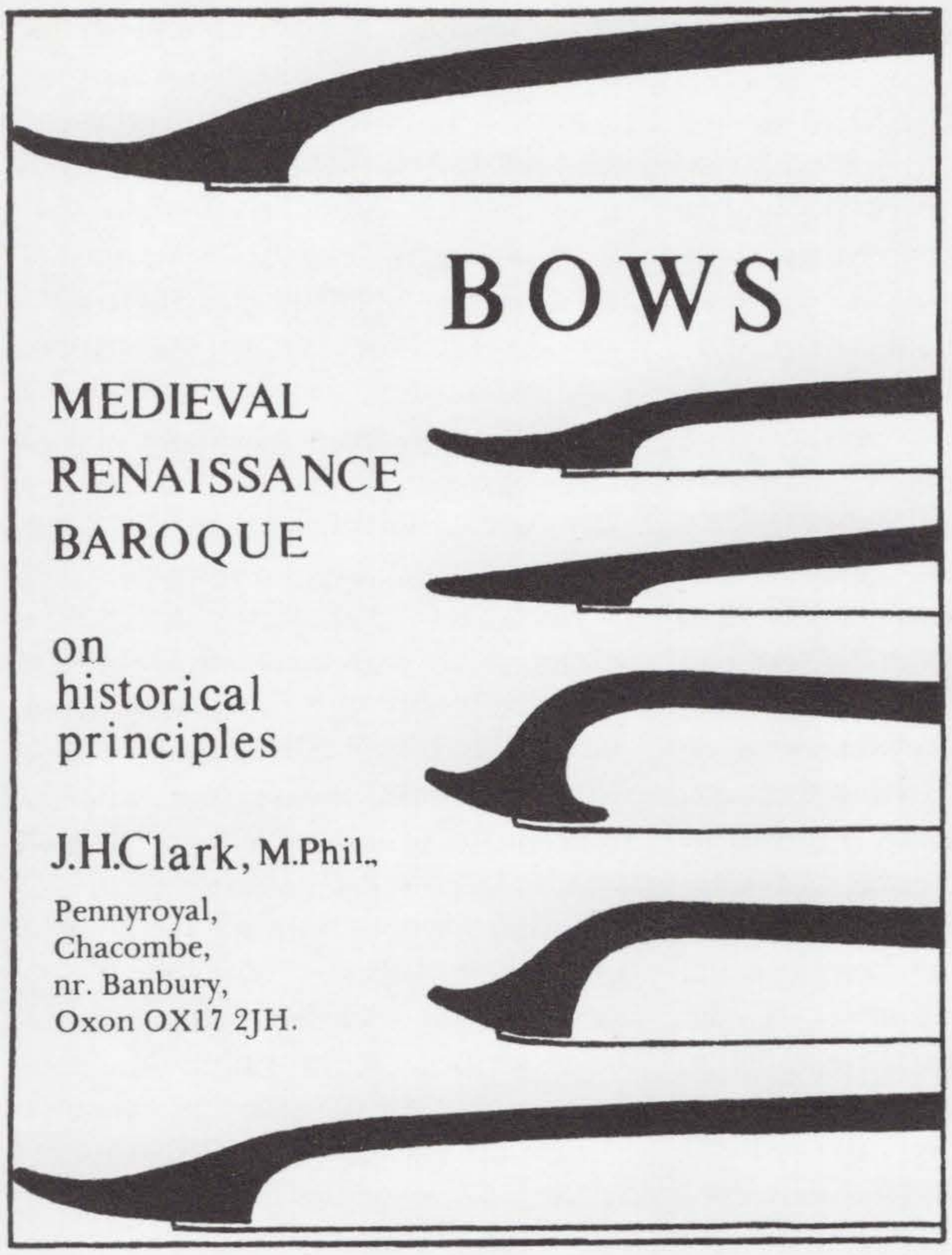
Readers may be surprised to find a book on Turkish folk instruments reviewed in the pages of *Early Music*. There are two reasons for this: one is that we acquired many of our instruments from the same areas as the Turks did or from Turkey itself, and many survive in Turkey today in almost their original forms, so that constructional and other technical details are of considerable use and interest to us. The other reason is that of all the books on musical instruments that I possess or have ever read, this is by far the best. It towers head and shoulders above all other books on the subject in its clarity, in its detailed coverage and in its complete mastery over the technical details of the acoustical behaviour of the instruments, of their use, their distribution and their construction. Anyone working on any aspect of musical instruments of any sort, from any area and from any period, will benefit from reading this book.

With the exception of a very few other references, Dr Picken covers only the subject of his title; the instruments of Turkish urban music, religious music and art music are mentioned only in passing, save where they are also used in folk music. The book was originally planned as one of the series in the *Handbuch der europäischen Volksmusikinstrumente*, edited by Drs Stockmann and Emsheimer. However, whereas the only one of that series to appear so far, Bálint Sárosi's excellent study *Die Volksmusikinstrumente Ungarns*, is a book of 147 pages, Picken's work has been so much more detailed that this book runs to over 700 pages—hence the terrifying price—and is of a size too large to fit the series. It has, therefore, been published separately and, thanks to Oxford University Press, in English. In its arrangement it follows the form laid down for the *Handbuch*, being set out in the order established by Hornbostel and Sachs and using their numerical system (see *Galpin Society Journal Vol. XIV*, 1961). Each section is introduced by a definition and description of the instruments and of their acoustical behaviour; any of us who write or lecture on instruments will find ourselves copying and quoting these for they are unrivalled in their clarity and precision. As Picken says in the Preface: 'A principal innovation has been to provide elementary comments on the physico-acoustical properties of the major groups of instruments. . . . They are made in elementary terms, using language requiring no more knowledge of physics than that resulting from a school course and no more knowledge of electronics than follows from building a simple radio. Even in terms as simple as these, however, a range of hitherto unconsidered points begin to acquire significance . . .'

Within each section, all the musical and other sound-producing instruments of the Turkish folk musicians are described in the fullest of detail. The description of each instrument is divided into six sections, as proposed by the editors of the *Handbuch:* I Terminology, often a detailed etymological study which leads into a discussion of the diffusion of the instrument when this is indicated by its name; II Ergology and Technology, sometimes short, sometimes ten or more pages as on the description of the manufacture of the *davul*, the large bass drum which was the ancestor of our long-drum, a section which will be very useful to those of us interested in the construction of early drums. III is on Playing-technique and musical possibilities, a section which often includes long transcriptions of music played on the instrument. Many of these transcriptions are sufficiently detailed to be used to reconstruct the performance; unlike so many transcriptions by other scholars, Picken took sufficiently complete notes at the time of recording that he can show which string is used on a stringed instrument, although when he is transcribing the tapes of other collectors this is usually not possible. IV covers the Repertory, V the Use and VI the History and Distribution of each instrument, the last section often with a distribution map. With so much detail, it is not surprising that some of



Turning-bed of bow-lathe from Diyarbakir. Re-drawn from sketches made in the workshop of Dikram Nişan in 1966.



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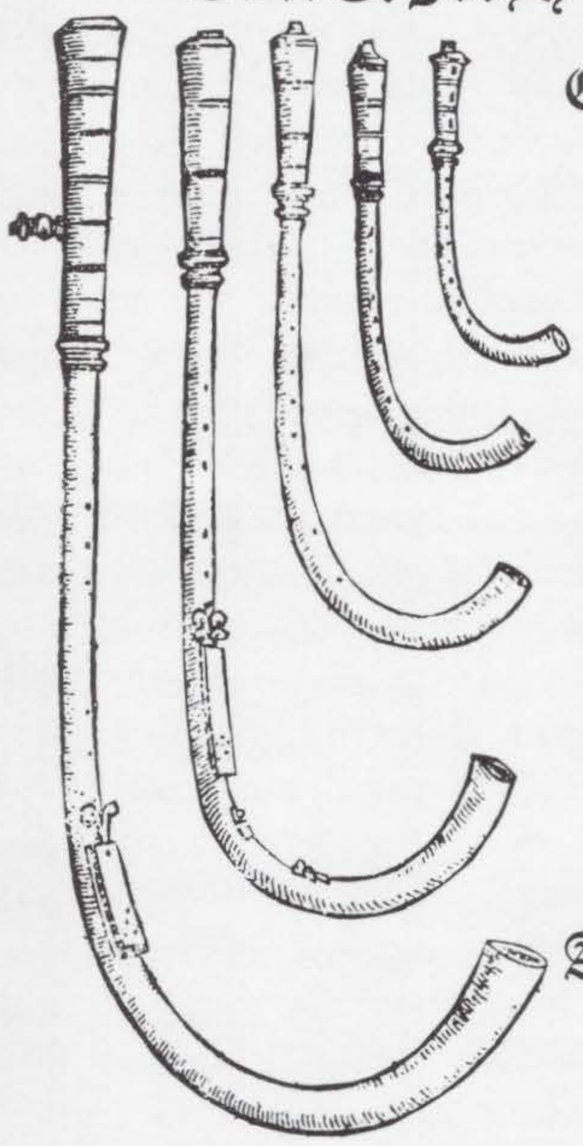

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Laurence Picken has obviously made friends wherever he has gone in Turkey and he is on such terms with musicians and instrument makers that he has often been privileged to watch the manufacture of an instrument from beginning to end, a process which he describes admirably for a number of instruments. His empathy with musicians is extended to the children and the book is enriched with many descriptions of the instruments used and made by children, instruments which are often the oldest in any culture. In several cases the descriptions include the words and music of the magical incantations with which the child accompanies the manufacture of the instrument.

Some of the instruments described are more likely to interest the readers of *Early Music* than others. These include, among the idiophones, the tong-cymbals and the various types of bells. The tong-cymbals in Turkey seem all to be multiple: the end of each arm of the tongs is forked so that more than one pair of cymbals may be fitted, whereas the vast majority of medieval examples are single, each pair of tongs bearing one pair of cymbals. Both pellet-bells (strictly rattles) and clapper bells (true bells) are used, the latter being either forged or cast, the difference in use varying from animal to animal and from place to place, as is revealed by the magnificently detailed tables. The membranophone section, the second in the book, is more likely to be of practical use to us with, as already mentioned, the very detailed description of the manufacture of the *davul*, a technique which could usefully be employed in the manufacture of any of our tabors, side drums, etc. There are useful descriptions also of the frame drums, the equivalents of our timbre or tambourine. Among the chordophones, details of *saz* construction are of interest, as are those of the *kemençe* or Black Sea fiddle, both of which are hollowed from the block like our rebecs and early fiddles; the *saz* is also often built from staves like our lute. The lute itself and the Pontic *lira*, which is very similar to our rebec, are instruments of urban music and so not described in detail, though there is information here as to their history, distribution and influence. Among the aerophones, the two most important sections to us are those on the duct flutes, the near kin of our recorder, and on the shawm, the *zurna*. The introductory section on the duct flute is of great importance, for Dr Picken proposes a terminology for the various parts of the sound-generating system which combines the best and most logical terms of organ builders and of recorder makers and players. It is to be hoped that this terminology will become universally used, for all the terms have been chosen with great care so that they may apply not only to recorders but also to all the duct flutes used in folk musics in other countries. Not only will the use of these terms avoid the present somewhat chaotic situation where every writer uses different terms for the various parts of the instrument, but also it will lead to the general avoidance of that disastrous word 'fipple' which has no generally recognized meaning and which other authors each use for a different part of the system. The diagrams of different shapes of windway and the descriptions of their effect and the effect of varying the area and proportions of the cut-up and the shape of the lip will be useful to all recorder players.

The book is illustrated with a great many photographs on 46 plates. Some of the most interesting are the numerous X-radiographs, which reveal many constructional details and techniques, among them the fact that a craftsman with an adze can shape the body of a *saz* so finely that it is only very slightly thicker than one of our stave-built lutes. If medieval craftsmen could work to such fine tolerances (and what one village craftsman can do, another should be able to do) fiddles and rebecs may have been little or no thicker in the body than viols. There are a number of text illustrations, for example the line drawings showing tools and other details. The many tables and the musical examples, some of which run to several pages in length, have already been mentioned. The Bibliography and the indices are monumental. The only section not yet mentioned is the Postscript, a brilliantly written 62-page chapter on the principles, purposes and techniques of classification, on the evolution of instruments, on organogeography (a new term and a new departure which may now join the studies of plant and animal geography as an important part of our researches) and, again a new departure, a study of the time scale of the diffusion of instruments and other cultural phenomena. This Postscript alone will give musicians and musicologists, for both are concerned, material for argument, discussion and speculation for many years to come; it is also replete with material for the research scholars who are seeking subjects for theses. As regards the classification section, I regret to say that Dr Picken is probably correct in many of his strictures on my and John Burton's work (*Ethnomusicology, Vol. XV no. 1*, January 1971).

The only complaint that I can make about this book is its price; it is so high that you may need to visit your bank manager before you can buy a copy. Nevertheless, buy it if you can. If not, insist that your Public Library, College Library, or whatever other source is available to you, buys it so that you can read it. It will become a classic, and I know that I am repeating what I said earlier, for it is the best book on musical instruments that has ever been written. It is a long book and may look a solid, even a daunting, read, but believe me, you will know vastly more about musical instruments of all sorts, and not just about Turkish Folk Musical Instruments, when you have read it.

JEREMY MONTAGU

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fessor of Ethnomusicology in the University of Amsterdam was published in June 1971 'in a small edition for private circulation'. This book is an expanded version of an original appendix to that lecture. The author has evidently had the bright idea of applying his critical lens to early accounts of exotic music not so much to focus on the music itself but on the ethnocentricity of the western observers who described it. To say that one wishes the anthology had been privately circulated and the lecture made publicly available would be harsh. But it is a tribute to the author's long involvement in the history of music to regret the lack in this book of the theoretical lecture framework which would have given much more significance to the copious descriptive materials here presented.

The book illustrates a dilemma for musicology—and even perhaps for *Early Music* itself. I myself see the position in terms such as these. Human beings in all forms of society appear to have some forms of music, that is, combinations of systematically produced sounds which have diffuse meaning for the people concerned, not just immediate signals for action. Strictly speaking, one might expect that musicology would embrace the study of music anywhere in time and place. But far more than many people realize, what is regarded, appreciated and analysed as 'music' is subtly related to the social structure, ideas and beliefs of the people by whom or among whom the music is produced. Other peoples' 'music' may be treated as just 'noise'—or as extracts from Hüttner about Chinese music in this volume indicate, may be likened unkindly to the mewing of cats, the bleating of a goat or the howling of a wolf. (These refer respectively to singing, trilling, and the sound of a kind of cornet. People in this country who were interested in 'early music' fifty years ago may remember hearing analogous expressions.) So much has 'music' been equated with particular varieties of sound combination approved in particular societies or states of society that most of the older 'histories of music' (Stanford and Forsyth is an exception to some extent) discuss only the development of western music as if there were no other. To some degree such an attitude is bound up with the much-debated distinction between art-music and folk-music. But even Cecil Gray, who explicitly stated that he was attempting to study the art of music not as a thing in itself but in relation to other human activities and to life generally, could write that 'Russia played no part whatever in the history of music prior to 1800'. And in the formidable study by Deryck Cooke, which aims to bring music back from the present intellectual-aesthetic limbo and 'reclaim it for humanity at large, by beginning the task of actually deciphering its language', the language he has in mind is indubitably only European.

As awareness of the social conditioning of musical forms and appreciation developed, some scholars in the west, realizing the interest of other musical systems, began to study them intensively. But the western tradition was so firmly established that since such 'exotic' music had to be studied in its own social context the study came to be labelled *ethno*-musicology, as if it alone, and not the study of western music, had a 'peoples' component. Now western music too is being placed more firmly in its social setting. A truly general history of music, with proper attention to time, place and people, would be a vast undertaking—though an admirable introduction to such a study might be John Blacking's *How Musical is Man?,* which reveals from African and European examples how music is tied to culture.

The present book points to an important aspect of this whole issue—the problem of record. Western music is notable not so much for its long tradition as for the pace and complexity of the changes it has undergone, especially in the last five centuries. But historically it has also been remarkable for the ample nature of its record and the articulate awareness of this. Relatively speaking, in the field of early music the west has a huge corpus of materials on which to work, in a way which non-western music does not.

Frank Harrison has tried here to fill a gap in our knowledge and to present a selection of accounts of musical performances and musical encounters, as recorded by early western observers in Asia, Africa, the Caribbean, Lapland and other 'exotic' fields. Much of the material is fascinating to the curious, and throws considerable light on what I would call 'the structure of musical occasions', though I doubt if it can be of such interest to social anthropologists as the author suggests because of the lack of more systematic background. The scholarly apparatus concerned with editions, textual variations and translations is meticulous. The descriptions and illustrations of musical instruments, and the examples of musical notation, are very valuable for the interpretation of continuity and change in the social and aesthetic history of the peoples concerned. And comparison of different versions of Chinese popular songs illustrates the kinds of adaptation which musical materials may have to undergo 'to render them more agreeable to the English Ear'.

The book is not entirely satisfactory. An anthology of sources should give some indication of the principles on which the selection has been made, and here this is not at all clear. I miss references to Oceania, such as Bougainville's mention of the Tahitian nose flute, or Cook's description of Maori war-song and war-dance. But presumably what has been of prime interest to the author have been accounts which give illustrations of musical instruments or musical notation, and which throw up at the same time the observer's own assumptions and prejudices. What is particularly to be queried, with present printing costs, is the need apparently felt in many cases to publish the original text in full as well as the author's/editor's translation. Of course this allows easy checking—as on pp. 190-91. I would have rendered *Langeweile* as boredom rather than fatigue in reference to the Chinese boatmens' song. But surely Léry's French text, Torquemada's Spanish, Hüttner's German, Kaempfer's Latin, are of use only to specialists, who would prefer to go for checking to the original

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publications in case they might wish to see more than these often brief excerpts.

The book is then 'early music' in a special sense. It gives some idea of what some of the music of countries outside the European tradition was like at some periods rather arbitrarily chosen during the 16th, 17th and 18th centuries. And while its data are not adequate enough for much anthropological analysis it does give a great deal of information about the nature and setting of musical performance, and music-groups involved. From the comparative point of view I suspect that to musicians and musicologists—among whom I have no competence—the impression inevitably given by the extracts in this volume will be of the musical poverty of the societies mentioned, at a period when Europe was so rich in developments. Yet it is interesting to note that during Lord Macartney's embassy to the Emperor of China in 1793-4, John Barrow observed that the Chinese, while very keen to draw and copy the European instruments 'affected to dislike' the Ambassador's band 'which they pretended to say produced no music, but a confusion of noises'. So this anthology may have relevance, as planned, as a contribution to the assessment of the value of music information from written records of the past, and a warning against false 'objectivity' in musicological studies.

RAYMOND FIRTH

Guillermus Dufay, Festival of Flanders programme book
200 Belg. Fr., £2.50

Guillermus Dufay is a lavish programme booklet prepared for the Festival of Flanders during Dufay's quincentenary year. Apart from the concert programmes and some magnificent colour plates it includes five substantial essays on the composer by René Bernard Lenaerts, Robert Wangermée, David Munrow, Jacques van Deun and Karel Aerts (based on material by David Munrow). There is much fresh thinking in the pieces by Wangermée and van Deun; and Munrow provides what seems to me quite the clearest and most engaging explanation of Dufay's importance I have encountered, though the material is all taken straight from his record sleeve notes, down to the detail of including a passing reference to 'the sleeve details'—which may well have puzzled the concert audiences.

At the end there is a useful discography and a bibliography of some of the more important studies of Dufay. Typically, it omits any reference to Pirro's *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe,* a book from which the biographical survey in particular could have benefited: it is upsetting to read thirty-five years after the publication of Pirro that Dufay returned to Cambrai in 1444 and remained there until his death when in fact he returned around 1440 and spent most of the 1450s in Savoy. Other long standing errors in Dufay biography are also repeated: the motet *Moribus a genere* for the town of Dijon cannot date from 1446 because when Dufay visited the Burgundian court that year it was at Brussels, not Dijon; the lament *O tres piteulx* was not sung at the Lille banquet in 1454, for we have the full text of the lament sung on that occasion. Still, these are petty complaints to make about such an elegant and informative booklet.

DAVID FALLOWS

The booklet is obtainable from BRT, Eug. Flageyplein 18, B-1050, Brussels, Belgium.

Galpin Society Journal XXVIII, April 1975

Of special interest in the latest *GSJ* (£3 from the Hon. Secretary, Edgar Hunt, Rose Cottage, Bois Lane, Chesham Bois, Bucks) will be Rainer Weber's 'Some researches into pitch in the 16th-century, with particular reference to the instruments in the Accademia Filarmonica of Verona', which was mentioned, with the knowledge and approval of Rainer Weber, in Bernard Thomas's 'The Renaissance Flute' in our issue of January 1975. We regret that the provenance of the forthcoming article was not given. In his article on the mysterious 'chekker', Edwin Ripin gives a list of 14th-, 15th- and 16th-century references to it which also include invaluable references to other instruments. Paul Hailperin writes on 'Three oboes d'amore from the time of Bach', and Robert Hadaway, familiar to *EM* readers through his work on the cittern, describes his repair and restoration of an orpharion by John Rose (1580), one of the finest products of English lutherie. Laurence Libin (who will contribute to our harpsichord issue in January 1976) describes a Dutch harpsichord (1768) he had the good fortune to find in a Chicago piano shop, Jeremy Montagu 'The Construction of the Midwinterhoorn', and Eric Halfpenny the charming 18th-century plasterwork of Christ Church trophies, which display around fifty instruments.

Corrections

The reviews of Jacobean Consort Music on page 287 of the July 1975 issue (Books 5 and 6, *Musica Britannica,* and Suite No. 1 in D minor for viola da gamba and continuo by Marin Marais), were by Robert Donington.

The photograph of van Alsloot's *Ommeganck* on page 237 of the July 1975 issue was unfortunately reversed.

The article on renaissance music in Japan on page 313 of the July 1975 issue was by Yusuke Arimura and not by Gerado V. Huseby as printed. We apologize to both authors.

We have been asked to correct any impression given in Don Smithers' review (April, 1975) of Edward Tarr's translation of Altenburg's *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettle-drummers' Art* (Brass Press, Tennessee, USA), that Mrs Edward Tarr translated Part I of the book and that Ruth Tarr (Edward Tarr's mother) corrected the translation into proper English.

Michael Zadro has written to say that his listing of woods used in the making of woodwind instruments printed in our last issue is not intended to be all inclusive. 'It must be kept in mind' he writes 'that at various periods from the Middle Ages on, practically any reasonably sturdy wood capable of being fashioned to form an instrument must have been tried at one time or another right into the 19th century. At this time the choice became limited to those timbres proven most desirable for woodwind instruments.

'Old instruments formed from the following woods are not unlikely to turn up although they do constitute rarities: cedar, walnut, oak, chestnut, beech, locust, hickory, yew, dogwood, rowan (Mountain Ash), the various "ironwoods", bubinga, purpleheart and padauk (vermilion).'

Credits

The colour photograph of the lutenist which appeared on our April 1975 cover was by Denis Waugh.

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Music

The Operas of Alessandro Scarlatti
Ed. Donald Jay Grout
Eraclea
Harvard University Press, £9.25

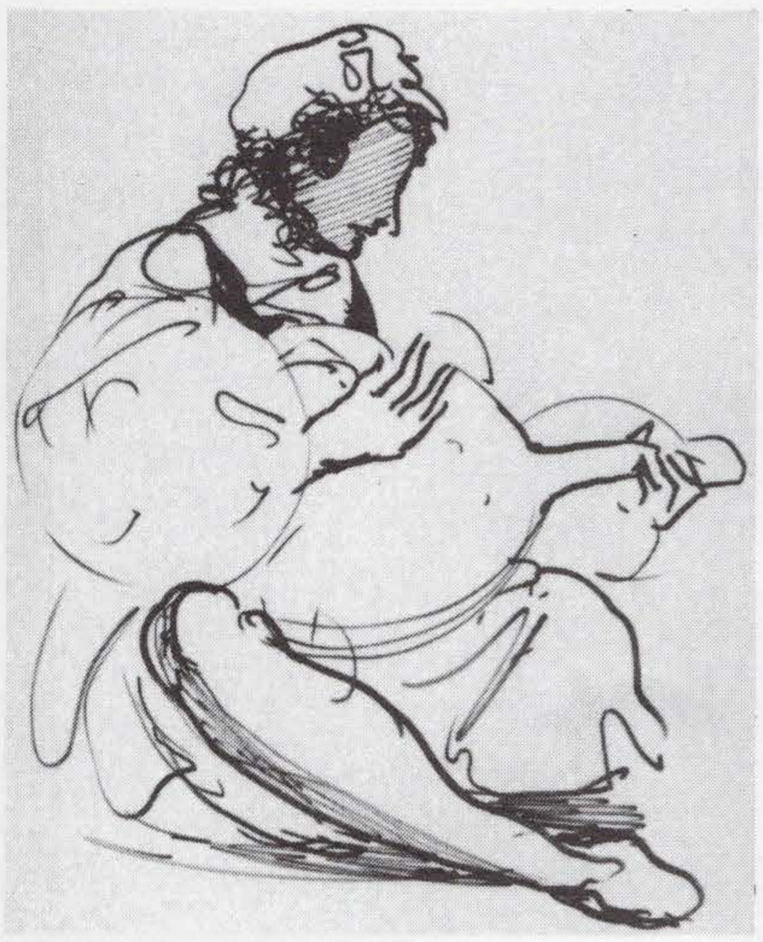
The publication of this volume, the first in a projected complete critical edition of Scarlatti's operas, is a major musicological event. Although the volume is in some ways disappointing, it is warmly to be welcomed. Scarlatti is such an important figure that the lack of a complete edition affects our view of the entire late baroque period. *Eraclea* dates from the middle of his operatic career; it was first performed at Naples in 1700 and repeated at Parma, probably later that year. There are two librettos, corresponding to these performances, and seven sources of the music; unfortunately, none of the recitative survives, except that for the comic scenes, and one ensemble is missing.

Although this is a 'scholarly' edition, it includes a brief discussion of performance practice and a facsimile and translation of the entire Naples libretto (by Stampiglia). The standard of editing appears to be high, but it is difficult to be sure of this, for reasons made clear below. Time signatures have been modernized, but key signatures remain unchanged and accidentals are included as necessary. Since, however, there is no statement of editorial policy on accidentals, and since these are all in front of the note and of the same size, it is impossible to tell which, if any, have been supplied by the editor. Fortunately, only two seem doubtful (no. 50, bar 4, G♮ and no. 58, bar 26, E♮) and only two others missing (D♯s in no. 9, bars 10 and 32). The sparse continuo figures have also, sensibly, been left as they stand in the sources; where they lack accidentals or are imperfectly spaced, the correct interpretation is usually clear from the score. A few extra figures have been supplied editorially, but it could be argued that more would be desirable, especially in continuo arias and recitative. The text has been well edited, but alignment with the music is often inaccurate and sometimes gives rise to wrong accentuation (the marking of more elisions might have eliminated this danger).

The real shortcomings of the publication lie in its Introduction and the absence of the Critical Notes. In three respects, the editorial procedure outlined in the Introduction differs from the method used. We are told that 'dynamics are reproduced only if they appear in at least one manuscript', yet we find dynamic markings in two typefaces, small faint and large bold. Do these come from different manuscripts? Are the former editorial? The editor does not say. We are told that editorial figuring of the continuo will be in italic, but what there is appears to be in square brackets. Finally, we are told that 'specification of instruments is supplied by the editor'. Why, then, are some specifications printed in roman and others in italic? Are the latter editorial? If so, why are some of them also in square brackets? And why is the Introduction silent on all these points?

The Introduction also fails to give precise factual information at the moment when it is needed. For example: (1) the intermedi at Naples were 'evidently' simple ballets: the reader is not told that the evidence is in the libretto at the back of the edition; (2) the location of surviving librettos is not revealed; (3) a Cambridge manuscript contains 'one aria' not found in any other source: the reader is not told that the aria is no. A7 in the Appendix, nor that it appears to be a substitute for no. 24; (4) discussion of the comparatively few substitute arias and alternative versions occurs in a number of places and is, ultimately, confusing: a table showing which numbers occur in which order in which manuscripts would have been easier to prepare and to use; (5) bracketed notes in the continuo are lacking in 'some' sources: which sources? Such coyness is unnecessary and, in the absence of Critical Notes, irritating.

The Notes are said on p. 5 to be available from the Department of Music on microfilm, but not every reader or librarian will send off for them and my copy had not arrived by the time of writing. The reason for their exclusion was presumably lack of space, but it



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might have been possible to include them if the facsimile of the libretto had been omitted. The facsimile is obviously nice to have, but it is a luxury: the text of the missing recitative could have been printed between the surviving musical numbers and the scene changes and stage directions could also have been incorporated into the body of the edition. If this had been done, the edition would have felt more like an opera than a collection of numbers and eighteen sides might have been available for the Critical Notes, which, given the nature of the Introduction, are not a luxury but a necessity. It is to be hoped that future volumes will avoid the teething troubles of this one and that their publication will be not long delayed.

COLIN TIMMS

Complete Harpsichord Works
WILLIAM CROFT
Ed. Howard Ferguson and
Christopher Hogwood
Stainer & Bell, 2 vols. £1.85 each

It is often the fate of even important transitional figures to suffer unjustified neglect. The very name of William Croft is today familiar only to those involved in one way or another with the music of the Anglican Church, except for specialists. Croft has had to endure the ultimate ignominy of having what is probably his best piece and the only one in the current repertoire by any standard (it was a favourite encore of Wanda Landowska's), improperly credited to Henry Purcell. The keyboard works were edited in a less complete and decidedly modernized version over 50 years ago by J. A. Fuller-Maitland but that earlier publication can now be regarded as completely superseded by the new *Urtext*. We can rejoice that editors have come to agree pretty much to a man that leaving the simple and logical ornamentation symbols as they are in the original sources vastly facilitates the player's task of realizing the composer's intentions. Certainly nothing is gained by the insertion of occasional indications of nuance conceived in terms of dynamics, for instance, which might have some relevance to the modern piano or perhaps to the clavichord, if the music is primarily for performance on the harpsichord where expression has to be achieved by other, non-dynamic devices. To see Croft's music cleansed of editorial accretions gladdens the heart, as might the first view of a newly-restored Old Master. Perhaps there are still some unregenerate devotees of Bülowized and bowdlerized editions amongst us, just as there are those who sincerely, stubbornly and misguidedly maintain that Rembrandt's *Night Watch* was ruined by the removal of the grime of centuries and layers of darkened varnish.

That the editors have accomplished their task well can scarcely come as a surprise to those familiar with their past achievements in this field. Dr Ferguson can fairly claim to have contributed more than any other living scholar-musician by way of impeccably edited texts of early keyboard music supplemented by intelligent, helpful and learned annotations. His junior editor has assisted him in a number of these earlier ventures and it is gratifying to see his name appear in larger type on this occasion. It is to be hoped that performers will not just limit their examination of these volumes of Croft's keyboard music to the actual notes as printed. The critical apparatus, in fact, has considerable practical importance, because, for instance, the order of the movements in a number of the suites varies considerably in the different contemporary sources. While the editors seem to have made the right decisions about such questions, they would be last to claim that their solutions are the only possible or proper ones. Indeed, part of the task of the performer of early music is to recapture the freedom of contemporary players not only to indulge their fancies in respect, say, of free ornamentation or rhythmical alteration, but also with regard to the number and sequence of movements. Possibly the mentality inflicted upon us by the tyranny of the long-playing gramophone record, the attitude that every performance must be 'complete and definitive'—how presumptuous those words really are can hardly be expressed!—is responsible for some of the current tendencies to disserve Bach by playing all 15 inventions or sinfonias at a clip, or to betray Couperin by dishing up all 23 pieces in his *Second Ordre* in a recital programme. So let the player of Croft make full and free use of the alternatives which suggest themselves in the critical notes.

And what music can the harpsichordist expect to find in these volumes? The C minor Ground, now definitely restored to Croft's works, remains my personal favourite among all the suite movements. It is here placed at the head of four additional movements to form an eminently performable suite, No. 3 in C minor. Croft, in common with such predecessors as Purcell and such later masters as Handel, whose respective styles the music of his own time bridged, not only had an affection for a good ground-bass but he also knew how to extract the most from it. The final piece in the edition, the Chacone in A minor, is a cracking good example of a technically simple but musically rewarding set of variations on an 8-bar sequence. The dances incorporated in the 17 suites, 5 more than in the old edition, are in general more substantial than the little odd, lone, unattached movements. Only two of the suites end with a jig, strange to say. Quite a few still close with the sarabande, an archaism by Croft's time, surely.

While the composer's anthems and setting of the Burial Service are no doubt of greater importance—judgement can hardly be pronounced on his theatre music, for it remains virtually unknown—his contribution to the keyboard performer's enjoyment of life merits the interest and attention of today's harpsichordists. One's only regret about the new edition is that the publishers have printed it using an inferior process-engraving technique which, while legible enough, is most inelegant, lacking the uniform appearance and consequent ease of reading which traditional engraving and many modern imitations of it achieve. Perhaps that scarcely mattered in the case of a very minor figure like Benjamin Rogers, previously issued in the same series; William Croft deserved better treatment.

HOWARD SCHOTT

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Troubadours: The Resources of Music 7
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Minstrels: The Resources of Music 8
Selected and edited by Brian Sargent
Cambridge University Press, 85p

The introductions point out that although medieval music is increasingly familiar to us 'some of its potentialities for school use remain untapped'. These two volumes represent the editor's 'attempt to remedy the neglect', and are thus the practical working-out of an excellent idea. They present respectively 19 and 18 pieces or substantial extracts, transposed when appropriate, given translated texts (or completely new ones), and with suggestions for simple accompaniments for percussion and guitar. A brief explanatory note to each piece gives basic musical and historical information, sometimes illustrated; the Introduction discusses such matters as the use of rhythmic modes in secular music, the forces to be used, possible instrumentation, and the question of tempo and expression, suggesting sensible solutions to the problems involved. At the back, together with lists of sources and illustrations, each volume contains an annotated list of collections of medieval music, a short bibliography for background reading and a list of recordings (all grouped under the heading of 'Suggestions for further activities': does reading a book or playing from a different volume of music really constitute a 'further activity' in our educational system?). The selection of pieces is an entertaining one, the only discernible principle being that of finding a good tune. Children should enjoy this music, and as entertainment these low-priced volumes are good value.

But entertainment is not education, and it is not certain that these books will fulfil their stated purpose 'to open a door, to stimulate ideas and to encourage a search for further suitable material of the period' (p. 7 in both books). The attitude towards the original texts, for example, betrays an apologetic approach that is not conducive to effective teaching. *If* all texts must be in English, it is certainly a good idea to give the original text, together with simple pronunciation hints for the French and German, and glosses for Latin refrains and obsolete English words. The pity is that this is done so rarely (for one French song, one German, one Italian and two Latin in *Troubadours*), and that the complete text is not always given. This acknowledgement of the original language (and surely a knowledge of languages is a *sine qua non* for an educated child now?) could have been used more deliberately to introduce children to the languages of early literature. The failure to do so is most obvious in Cornish's 'A Robyn' (*Minstrels*, no. 9a), where the language in any case presents no great difficulty. It is entertaining—one returns to that word—to have an idiomatic translation like 'My girl is pretty cool, I fear; I keep on wond'ring why./She loves another fellow instead, or else she's very shy', but it is not necessary: the original, 'My lady is unkynde, I wis,/Alac, why is she so?/She lovyth another better than me/And yet she will say no', presents no problem.

This half-heartedness about the texts is one manifestation of the editor's unwillingness to present medieval culture 'straight', although he does not make this mistake with the music. There is no point in trying to 'cover up' for a text that may be thought unacceptable. Even if it were true that the high incidence of Marian texts in medieval music is a problem (p. 4 in both books), the simple solution would be to exclude such pieces, not to give them new texts: but Marian texts are a fact of medieval life, and one cannot teach a subject for which one feels an apology to be necessary. The same applies to texts that may be embarrassing: one *need* not include 'A la fontenele' (*Troubadours*, no. 1), and no child old enough to know the meaning of 'seduce' (p. 9) will be fooled by the lines 'I'll give you cash and clothes for free/If only you'll go out with me'.

Other aspects of these books suggest that the appreciation of the presented material *as medieval material* is not an objective. An excerpt from the York *Annunciation* play (*Minstrels*, no. 3) is interlarded with the burden and verses of the carol 'Nova, nova', while the extract from the Beauvais *Daniel* (*ibid.*, no. 1) consists of spoken dialogue with two sung choruses and Greenberg's bogus instrumental interludes. In both cases this is gross misrepresentation. In addition the *Daniel* extract is a missed opportunity for a real educational project, for if children can cope with the solo songs from *The Play of Robin and Marion* (*Minstrels*, no. 2) the splendid dialogues of *Daniel* would be an enjoyable vehicle for learning to sing in tune, to pick up cues accurately, to sing while moving, and to control the pace of presentation in a way that few children can manage in spoken drama. Elsewhere in these books this does seem to be the kind of musical education aimed at, and children will certainly learn something just by performing the pieces, especially if they use the accompaniments suggested and learn to control them aurally. But these anthologies give the impression of a lack of direction. Even the titles are makeshift: *Troubadours* contains mainly Trouvère and Minnesinger pieces, while *Minstrels* includes only two pieces that could be called minstrels' music. Education should be fun, of course, but undirected entertainment is never very educational.

RICHARD RASTALL

Sonata [transcribed] for Alto Recorder (or Flute) and Harpsichord (or Piano) obbligato with Cello (or Bassoon) continuo
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. . ., Uppsala, 1966). Thus far, the situation is set out with brief but scholarly clearness by Daniel Waitzman in the preface to his arrangement and transcription of BWV 1020 here from G minor to C minor for the F recorder; but he does not seem to know the latest moves, which open up the matter again, and leave J. S. Bach himself as once more a possible, or even a probable attribution in these and certain comparable cases. I refer the reader to a chapter by my late wife, Dr Gloria Rose, 'Father and Son: Some Attributions to J. S. Bach', in *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on his Seventieth Birthday,* London, 1970, pp. 364-369; to my chapter in the same book, pp. 160-177, defending J. S. Bach's probable authorship of '*Amore Traditore:* A Problem Cantata'; and to Gloria Rose's defence of J. S. Bach's probable authorship of the song 'Bist du bei mir' (BWV 508) and of the Sonata in C major for two violins and continuo (BWV 1037), in *Acta Musicologica,* XI, 1968, pp. 203-219, with which I strongly agree. The pendulum did perhaps swing a little too strongly in opposing J. S Bach, splendid though most results of the critical reaction have been, especially in revising our view of probable (still not very often certain) datings. This sonata, then, is of uncertain authorship, and so quite properly described in a preface which is excellent so far as it goes; the editing and arranging are acceptable for the purpose in view; the music will be readily enjoyed in this new transcription.

ROBERT DONINGTON

Tidings True
Ed. John Stevens
Stainer & Bell: Galaxy, £1
Madame d'Amours
Ed. John Stevens
Stainer & Bell: Galaxy, £1

John Stevens' editions for *Musica Britannica* were a model of performing editions with critical apparatus: these judicious selections, re-issued in small format for individual singers, will be welcomed. *Tidings True* selects sixteen pieces from *Medieval Carols* (*MB* 4), while *Madame d'Amours* presents thirteen from *Music at the Court of Henry VIII* (*MB* 18). Both are clear and legible although the print is a little small.

Much of the editorial apparatus is here eliminated: that retained includes translations of Latin and glosses of Middle English, which appear on the relevant page, and some distinctions between editorial additions and original readings when the performer might wish to exercise some choice. This latter category includes italics for added text, small print for editorial accidentals, and small notes for the editorial fa-burden part in the carols. A little more explanation of these in the introductions would be helpful.

An improvement on the *Musica Britannica* versions is the use of metrical note-groupings for quavers and semiquavers. The old system of dividing note-groups into smaller groups or single notes according to the syllable-division of the text was often confusing to the eye and obscured the metre of the music.

RICHARD RASTALL

The world of Islam in London, 1976

London will become the mecca for an outstanding series of exhibitions, fifteen in all, to illustrate cultural facets of the world of Islam, between April and June 1976. They will include exhibitions on the Koran, calligraphy, architecture, city life, bedouin life, science, astronomy, navigation and music. Jean Jenkins, curator of musical instruments at the Horniman Museum, is organizing the music side and already has travelled so extensively throughout the East that she deserves to have her own magic carpet. 'The exhibition will not only include what we traditionally understand by the word "Islam" ' she said, 'but will take in areas where things are clearly the result of Islamic influence. We're collecting on a very wide basis now and the instruments will be shown typologically as opposed to geographically with plenty of pictorial material.' She has been photographing and recording players and it is intended, not only to issue a fully documented catalogue, but also recordings and cassettes. 'Beside each case will be a screen with all photos and iconographical material we can get hold of, as many in colour as possible. We're also organizing a series of concerts at the QEH and RFH, with folk material at the Albert Hall and four concerts at the Horniman Museum, where the music part of the exhibition will be staged. There will also be lectures by musicologists in the Waterloo Room of the RFH. This is a once-in-a-lifetime chance to get material from so many areas together and show it comparatively.' Our April 1976 issue will feature 'The World of Islam'.

Obituary

Putman Aldrich, the harpsichordist and former Professor of Music at Stanford University, died in April at the age of 71. A pupil of Wanda Landowska, he played an important part himself in the revival of the harpsichord although he once reported that when he took away Wanda Landowska's secretary by marrying her, she refused to speak to him for ten years. His many publications included works on Bach, 17th- and 18th-century music, poetry and dance.

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Correspondence and queries

Collegia in American Universities

Joscelyn Godwin's article on the Collegium Musicum activities at the 1972 AMA meeting ('Stimulus and Satiety at Washington', *Early Music,* April 1975, pp. 173-75) was, in the main, an accurate description of the lecture, workshops, and concerts that took place. However, he makes some statements about Collegia in American Universities to which I must take exception.

Mr Godwin describes the performance of the American Early Music Consort, directed by Gilbert Blount, as representing the 'typical American University "Collegium Musicum" style: straightforward playing of innumerable short pieces, charmingly orchestrated with delicate bell-strokes at the cadences . . .'. May I point out the following:

1. The American Early Music Consort is not affiliated with a University. It considers itself an independent professional ensemble.
2. The 'straightforward playing of innumberable short pieces', for better or worse, is a performance style by no means limited to America.
3. Having just returned from a semester's leave in which I visited thirty Collegia on American College and University campuses, I am in a position to state that there is no such thing as a typical American University Collegium. Ensemble size, instrumentation, playing style, performance standards, repertoire, and organization differ widely; in fact, I was able to identify nine separate and distinct types of Collegia on American campuses.
4. My Collegium at the University of Iowa is typical only of itself and its style, for better or worse, is not that of the American Early Music Consort.

Mr Godwin mentions Mr Blount's 'incendiary speech', in which he decries the shabby treatment afforded early music directors by Academia. I have heard Mr Blount give that speech on more than one occasion, and have disagreed with him in public and in private. It represents his own view, and is not widely shared by his fellow Collegium directors. Frankly, I found that each College or University Collegium usually receives the recognition and support it deserves. Some deserve —and get—more recognition than others.

For some reason, Mr Godwin suggests that American Collegia would be better off disassociating themselves completely from the Colleges and Universities. Such a move would spell disaster for early music in America. Most of these groups would cease to exist without the support of the academic world. If Collegium directors would like to be supported more generously, so would every other programme in higher education. Aside from money, which is not too plentiful these days, support also includes the commitment of faculty time, rehearsal and storage space, copying facilities, etc. Perhaps I am more satisfied than most with the support and recognition accorded my Collegium, but few seem as dissatisfied as Mr Blount.

During my travels across America I saw a healthy, vital Collegium movement on American campuses. The ensembles are getting their share of support to the extent to which it is deserved. Directors are knowledgeable and seriously concerned with style and performance practices. We all are aware of our shortcomings and are trying to improve ourselves and ensembles.

I trust that no one will construe my remarks as an attack on Mr Blount. I hold him in high regard as a friend and colleague; but Mr Godwin should be aware that on these issues Mr Blount does not speak for the American Collegium Director.

EDWARD L. KOTTICK, *Director, Collegium Musicum, School of Music, The University of Iowa, Iowa City, Iowa 52242, USA.*

Joscelyn Godwin replies:

Mr Kottick has a far wider knowledge than I of American university 'Collegia'. Nevertheless, I expect that most readers realized that my dig was at the widespread tendency to re-create the notes and instruments of early music without much consideration of how it may have been presented in its own time. I was criticizing in particular the tendencies of abbreviation and 'orchestration', both of which seem to me contrary to the spirit of the 15th century. Mr Kottick's categorization of Collegia into nine distinct orders, on the other hand, strikes me as an authentically medieval idea (*novem sunt ordines collegiorum,* etc.).

In suggesting a 'disestablishmentarian movement' I was not recommending 'complete dissociation'. I had in mind the English amateur tradition which without university support produced Francis Galpin, the English

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Consort of Viols, and the many businessmen, schoolteachers, doctors and whoever else fills the Register of Early Music. Of course few young people can afford to buy expensive instruments, and I would never disparage the opportunities that universities provide for them. But how are they to carry on when they graduate?

On the sound of early 16th-century lutes

We have noticed some evidence that might indicate different early 16th-century practices for achieving an artificial rasp to the tone of the lute.

At the end of Gombosi's translation of Vidal's introduction to his collection of the repertoire of Vincenzo Capirola appears the statement: 'that you make it so that the first fret almost touches the strings, and so on to the end, because as the frets are nearer to the string, the strings sound like a harp, and the lute appears better'. Could this refer to anything else but the buzzing sound of the bray harp which was so common at the time? The low action of a modern flamenco guitar also leads towards this kind of effect.

In Durer's painting *The Feast of the Rose Garlands* at the National Gallery in Prague, there is an angel playing a lute which appears to have an irregularly shaped membrane between the strings and the body, and it seems to be attached at the neck-body join. The painting seems to have been subject to damage as there is considerable discolouration, and we admit that this may be an alternative explanation. His silver point drawing of an Angel with Lute dated 1497, also shows a light band on the body next to the neck under the strings, but there is no indication here that the band is raised above the soundboard as there is in the painting. We have tried putting such a membrane on one of our lutes and it certainly gives each note the appropriate percussive and buzzing effect without seriously deadening the strings if one keeps to the lower positions. The effect was much more pronounced on the bass strings than on the trebles and our experience is identical to a literal interpretation of Virdung's (1511) names for the strings which Uta Henning translates (*Lute Society Journal*, 1973) as Big Buzzer, Intermediate Buzzer, Small Buzzer, Big Singing String, Small Singing String and 'Fifth' String. A membrane with such a function might be the identity of the mysterious 'second bridge' between the bow and the neck on medieval bowed instruments, which appears too often in paintings to ascribe it to artists' error.

If the buzzing type of tone quality was universally desired on lutes of the time, the membrane device could have been an expedient on lutes whose necks had come up too far to accomplish this end by adjusting fret heights. If the membrane was removable and had the purpose of offering alternative tone qualities, we would have expected it to appear more often in the illustrations of the period.

A buzzing tone quality was certainly esteemed on wind instruments of the time. We can only agree with Joan Rimmer when discussing the bray harp described in the Talbot Manuscript (*Galpin Society Journal,* XVI, 1963, 70): 'The rich buzzing sound induced by the brays, which was a matter for scorn to seventeenth century ears, was of course valued in the [Renaissance] hey-day of this kind of harp'.

DJILDA ABBOTT
EPH SEGERMAN

Northern Renaissance Instruments, 18 Moorfield Road, Manchester M20 8UY.

Trumpet-like crumhorn tone

I have just returned from visiting the Musikinstrumenten Museum in West Berlin. The Director, Professor Dr Berner, kindly allowed me to play at some length the Naumberg crumhorns and rauschpfeifen. Some of the readers of *Early Music* may not be aware that these instruments have been restored to excellent playing condition and that the museum makes generous provision for musicians to play them. This includes cornetti and shawms.

Although these instruments have been played in concert, there is hitherto no recording of them and fellow crumhornists may be pleasantly surprised to hear the full, trumpet-like tone of these original crumhorns and the flexibility of volume of the rauschpfeifen. German speakers may also be interested to hear Professor Berner's theories concerning the Dorian mode basis of the windcap instruments, which he partially supports by quoting the humorous description of the crumhorns in Agricola.

Professor Berner is retiring this year but his successor, Dr Krickeburg, will no doubt offer the same generous facilities to students. Dr Krickeburg is greatly interested in the attempts of English crumhorn makers to produce 'real' crumhorns.

JAMES FURNER, *5 Gable Court, Lawrie Park Avenue, Sydenham, SE26.*

Details of Victor Nerinckx's bagpipes

In *Early Music* of April 1974 I read an article about the bagpipe-maker Victor Nerinckx. I should like to draw attention to the fact that the Chanter is not in C-sharp but in C. The lowest tone of the Chanter is G. If this is not the case it's due to the reed and not to the Chanter, as the author of the article, M. Lutgerink, mentions. We have made a fingering-table for this Chanter, so that Dutch and Flemish folk-songs can be played on it. The drones can be tuned in G or A, according to the key of the song one wants to play.

If there are any difficulties with the reeds information will be supplied by Hans Goddefroy, flautist of the ensembel for ancient music 'Au Joly Bois', Strijpsestraat 4 Eindhoven Nederland, tel. 040 (Eindhoven) 510872 or Frans v/d Hurk.

Victor Nerinckx is very busy and prefers arrangements by telephone and for callers to collect the bagpipes.

He wants to build the 'grande cornamuse' with drones 1.50m long. If anyone could give information about this instrument please write to me.

FRANS VAN DE HURK, *Oranjestraat 3, Eindhoven, Holland.*

I would appreciate comments from anyone who has used viol kits successfully.

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Making early keyboards

Among all the interesting articles that have appeared in *Early Music* I have yet to see one dealing with the making of early keyboard instruments. Could it be that the many makers advertising in the magazine are unwilling to impart their knowledge? It seems to me that much of the making of an Italian harpsichord is fairly straightforward woodworking but that the making of wooden jacks, the keyboard or the soundboard would make some interesting articles. And then there is the voicing . . .

J. BRAGA, *3 Troutbeck Crescent, Bramcote, Beeston, Notts NG9 3BP.*

We hope to follow up Trevor Pinnock's two articles on 'Choosing a harpsichord', by one on the making of early keyboards. Ed.

Recorder players

I am trying to contact recorder players in this area of North Devon. We have a small group of four players so far but would like to increase it if possible as we have access to a large library of recorder music.

S. A. LLOYD, *2 Tower Street, Northam, Bideford, North Devon.*

Guild of luthiers

Here in the Colonies, we have just formed the Guild of American Luthiers to further the aims of professional luthiers. Further information and a sample Newsletter can be had by writing to Tim Olsen, 8222 South Park Avenue, Tacoma, Washington 98408, USA.

I would also like to correspond with anyone who builds hurdy-gurdies or crumhorns.

FREDERICK BATTERSHELL, *16412 East Warren, Detroit, Mich. 48224, USA.*

Lute duo

The Phöbus Lute Duo would be very grateful to make touch with anyone who could help us to arrange concerts in England.

WOLFGANG KRELH, *Uli Pfleiderer, 5 Köln 30 (Bocklemünd), Ingendorfer Weg 39, W. Germany.*

Authenticity

For a list of makers of some less frequently heard early instruments see some of the lists which I prepare for the Register of Early Music. Many of the makers listed say that they are prepared to undertake commissions for instruments outside their usual range. This is true especially of the stringed instrument makers who are often glad of the challenge to reconstruct an instrument from, say, a medieval painting.

To Mr Montagu's list of 'unused' instruments I would like to add a couple. Many of the lesser households in medieval Britain, if they could not afford a full band of minstrels or waits, would employ a harper, in England often an Irish harper. The harp is one of the most frequently depicted instruments in the iconography and yet is seldom used in concerts of early music. Similar remarks apply to the bagpipe, especially for 'rustic' music—witness the paintings by Bruegel. There must have been dozens of village 'medieval' fairs, which are in vogue at present, with no sign of a bagpipe but with a quartet of crumhorns straining to make themselves heard. On a still quieter note, I am glad to see that the renaissance and baroque flutes are beginning to reassert themselves amidst a sea of recorders.

I agree that pyrouettes on shawms are essential. Why does Dr Moeck supply shawms without them? For playing the second octave on a shawm it is helpful to place the lips on the reed, even if not gripping it very hard. This technique is used by some modern Yugoslavian Zurla players who occasionally pull their lips back from the pyrouette. See, for example, plate 264 in Alexander Buchner's *Folk Music Instruments of the World* (Octopus Books 1971). Incidentally, I can personally recommend shawms made by John Hanchet which are supplied with pyrouette and have the correct bore, bell flair, wall thickness and finger-hole drillings.

Crumhorns with cane reeds are supplied by Eric Moulder who is making copies of the Berlin set of crumhorns. John Hanchet makes good copiers of the Brussels set (correct bore diameter and length with correct external features such as the spine on the bell). He has placed his measurements at the disposal of the Bradford Early Music Shop who are now producing crumhorns.

Some original instruments do have differing finger-hole sizes! This applies especially to holes under keywork and those that have been heavilly undercut. I agree with Mr Montagu's sentiments, however, and I am appalled by the number of 'copies' of baroque recorders which have double holes for the bottom two finger-hole positions. I am aware of only a handful of Bresson recorders which have this feature (e.g., the Chester set) although double holes had widespread use in baroque oboes. Paradoxically, a similar system which appears on original renaissance racketts has been ignored by the German manufacturers. Once again I have to mention the name of J. Hanchet, who, with Graham Lyndon Jones, makes the only modern racketts that I have seen which have the correct fingering system. (My apologies to those makers whose work I have not yet had the opportunity to examine.)

In the Renaissance, consorts of instruments were built in fifths and not fifths and fourths as they are now. This produced difficulties in orchestration, as Praetorius complained in volume three of his *Syntagma Musicium* (e.g., when you have a bass in F alongside an alto in G). Reversion to this system would place on us the same constraints that were felt by Praetorius, his contemporaries and forebears. I am glad to see that several crumhorn makers are offering alto crumhorns in G as well as in F and without upward extension keys. To play them is a brain-teaser at first, but practice soon overcomes the difficulty. After all, cornetts have been supplied with G fingering for several years.

One final point concerning authenticity, Mr Montagu! I have not yet had the pleasure of hearing you play a three-holed tabor pipe whilst playing your tabor!

CARL WILLETTS, *19 Dover Road, Northfleet, Kent.*

The next issue will include the large volume of correspondence we have received on this subject.

Activities

Concerts

Australia

Martin Best and Edward Flower, equipped with two lutes and three guitars, were sponsored by Musica Viva for a series of thirteen concerts beginning in June 1975 in Melbourne.

The Melbourne Chorale Chamber Singers with Jochen Schubert (lute), Frederick Morgan (recorder), Harold Love (recorder and crumhorn), Bruce Knox (recorder), Ian Donald (flute), Peter Crayling (cello), Bruce Macrae (organ and virginals), gave a concert of 16th- and 17th-century music including works by Dowland, Lassus and Monteverdi at Monash University on 2 June 1975.

Frederick Morgan and Ann Murphy gave a recorder and harpsichord recital at the University of Melbourne on 2 September 1975.

The Salamanca Ensemble presented a concert of renaissance music at St Michael's Collegiate School, Tasmania on 13 May 1975. The players were Alexandra Farrow, John Farrow, Geraldine French, Brian French and Alan Murphy; the instruments included recorder, violin, rebec, crumhorn, cornamuse, lute, guitar, dulzian, gemshorn, harp, bells, shawm and rauschpfeife.

Canada

L'Ensemble Renaissance de Québec directed by Robert Brunnemer gave a programme of instrumental music from the 12th to the 16th century at the Grand Théatre de Québec on 23 March 1975.

Vancouver Community College Community Education Services held a Spring Music Festival 26-28 April at the Langara Campus. Concerts included Hummel's Trumpet Concerto and Handel's Utrecht Jubilate.

The Vancouver Early Music Society plans for concerts of the 1975-6 season include recitals by Frans Brueggen, recorder, with Alan Curtis, harpsichord, Mary Cyr, gamba, and Joan Benson on fortepiano and clavichord.

England

The Susato Consort (12 George Street, Cambridge) gave a programme 'Music from the German Courts' at Holy Trinity Church, Cambridge, on 8 March 1975.

London

The Albany Consort (35 Carlisle Avenue, London W.3), directed by Jonathan Salzedo, gave a programme centred on Monteverdi's Seventh Book of Madrigals and including instrumental pieces by Frescobaldi and Guami on 25 May 1975 at Christchurch, Albany Street.

The Albany Consort, directed by Jonathan Salzedo, gave a programme including works by Vivaldi, Bach, Dieupart, Telemann and Handel for recorder, oboe, violin, flute, bassoon and harpsichord on 19 July 1975 at Christchurch, Albany Street, London.

The church of All Hallows, Barking, has celebrated its 1300th anniversary this year with a festival during May and June. Amongst the events was a programme of music and poetry of the 16th and 17th centuries featuring voices, recorders, crumhorns, shawms, cornetti, curtals, flutes, racketts, sackbuts, cornamuse, lute, kortholt, viol and percussion by 'The Elizabethans' on 31 May. A programme of music and readings from the time of Bede was presented on 7 June by the choir of St Peter Ad Vincula, H.M. Chapel Royal, Tower of London. The choir's director, John Williams, had gone to great lengths to match the poetry and prose of each era with special arrangements of contemporary music.

'A Midsummer Masque' of courtly dance, poetry and prose was presented by Nonsuch to music by Ars Nova and the City Waites at the Queen Elizabeth Hall on 21 June 1975.

The Baroque Concertante, directed by Nel Romano and performing on original instruments (violin, mandoline, viola, cello, violane), gave a programme of music by Vivaldi at St John's, Smith Square, on 20 July 1975.

Kenneth Gilbert and Jordi Savall gave a programme of French music of the 17th and 18th centuries at the Victoria and Albert Museum on 13 May 1975. They used a seven-string viola da gamba by an anonymous French maker at the end of the 17th century lent from the collection of the Comtesse de Chambure. The harpsichord was by Jean-Antoine Vaudry made in Paris in 1681.

Musica Reservata gave a programme 'Fifteenth-century vocal and instrumental masterpieces' at the Queen Elizabeth Hall on 23 June 1975.

The Taskin Ensemble gave a programme of Bach, Telemann, Boismortier for flute, baroque violin, two baroque cellos and harpsichord on 14 June at the Purcell Room.

France

The international festival of Aix-en-Provence, 10-31 July, featured concerts of French and English music of the 17th and 18th centuries on 11 July by Trevor Pinnock, Stephen Preston, Jordi Savall and Judith Nelson; madrigals by Monteverdi and Carissimi's Jeptha by the Ensemble Vocal et Instrumental de Lausanne on 20 July; music of the 16th and 17th centuries for voice and lute by Hugues Cuenod and Joël Cohen on 28 July.

USA

The Collegium Musicum of the University of Iowa, directed by Edward Kottick, gave an Elizabethan entertainment, 'And Greet Eliza with a Rhyme', on 20 April 1975. Sixteen players made considerable use of their collection of historical instruments and were joined by thirteen singers.

Courses

England

The College of Adult Education, Cavendish Street, All Saints, Manchester M15 6BP, is establishing a Renaissance Workshop on Wednesdays 5.45-7 p.m. for the academic session 1975-6. This is a practical course, in which it is hoped to rehearse and perform a varied range of vocal and instrumental music dating from the 16th century and earlier periods. Both singers and players of as wide a range of early instruments as possible are very warmly invited to enrol for this course. Non-playing observers and listeners interested in renaissance (and earlier) music are also invited to attend, since there will be several opportunities for discussion, aimed at promoting an understanding of the music, in relation to contemporary performing practice and other conventions. The College's collection of pre-classical instruments at present consists of a harpsichord and a selection of renaissance recorders; but otherwise students will be expected to provide their own. The college also offers classes in: Recorder Playing (beginners and elementary), Wednesdays 6.30-8.30 p.m.; Recorder Playing (intermediate and advanced), Wednesdays 7-8.30 p.m.; Recorder Orchestra, Wednesdays 8.30-9.30 p.m.; and more than 20 other music courses.

USA

Gustav Leonhardt will be conducting a master class from 5-7 October 1975 at the University of California, Berkeley.

The American Recorder Society held its Mideast Workshop 3-9 August at Saint Vincent College, Latrobe, Pennsylvania. Classes were provided for recorder at all levels, renaissance wind (including cornetto and sackbut), viols, portative organ and psaltery. The faculty included Bernard Krainis, Richard Taruskin, Richard Jacoby, Kenneth Wollitz, Arnold Grayson and Marilyn Carlson.

Angene Feves and Ray Nurse gave a one-day workshop on 21 June 1975 at San Francisco on the background, technique and style of the renaissance period, with special emphasis on early music editing, court dances and lute music for the dance. Jon

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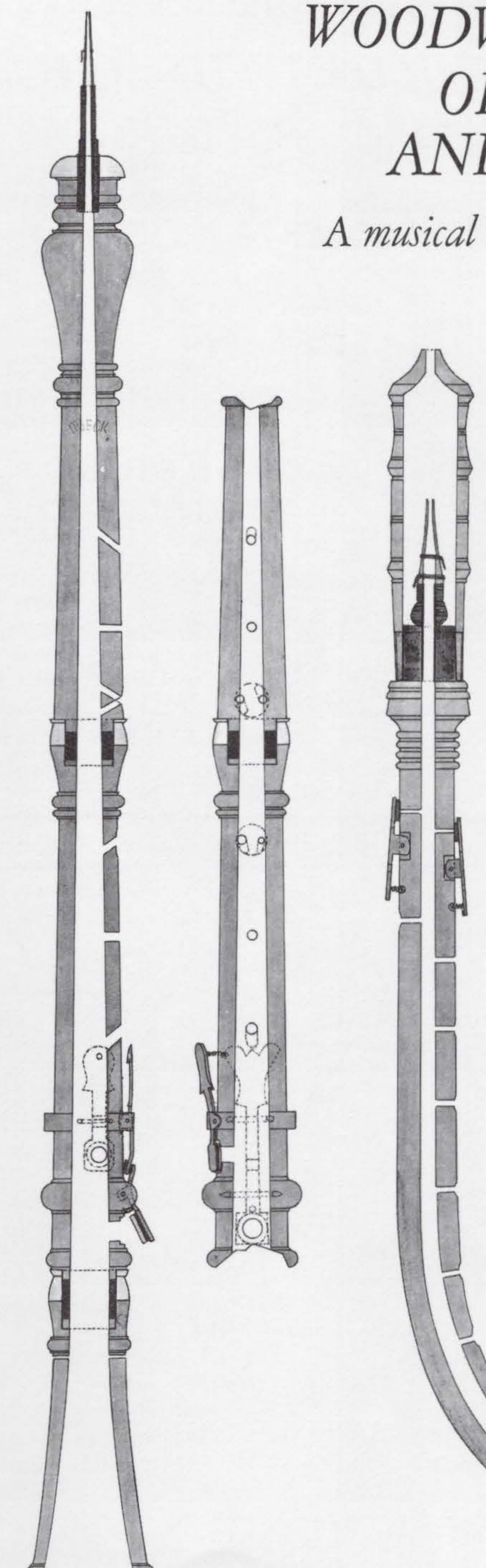

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Bailey and Robert Marvin gave a performance institute 7-11 July at the Oregon Shakespeare Festival, Ashland, Oregon. This provided intensive practice in vocal and instrumental music, with sessions on early bowed strings, brass and keyboard performance techniques.

Italy

The summer courses at the utterly unspoiled Italian mountain village of Pamparato, in Cuneo, near Turin, opened this year with a flourish—an international Gazelloni flute competition. It is perhaps surprising that Italy has produced in Gazelloni one of the flute virtuosi of our times, with a following as intense as that of an operatic star, when their principal interest still is in string sound. 'They go bonkers over the sound of the gamba' commented an English participant in the course and its concerts, Peter Hallifax, whose fine instrument was wonderingly examined by a customs official on arrival. He may well have had to play it to be allowed out of the country: the writer of this note was only allowed through the customs check by playing a treble recorder to the assembled staff.

As usual, early music had its part in Emilia Fadini's harpsichord classes, with Peter Hallifax participating on gamba, recorder under the Canadian Patricia Morehead, and most interestingly, lute under Mirko Caffagni. Caffagni is a remarkable man, as readers of his account of the Italian lute world in this issue will no doubt gather. Singlehanded, and in a quite isolated situation, he has patiently pursued research into early Italian lute music, principally in the libraries of Bologna and nearby cities, and has begun a series of scholarly editions. He had several pupils, all Italian, he discussed lute and guitar history with infinite knowledge, enthusiasm and bravura, usually over a bottle of his most admired Italian wine, Barolo, and it was his great hope that shortly he would be able to visit England to make contact with those pursuing similar interests to his own. The Pamparato summer courses, as before, were indefatigably directed by their founder, Mauro Uberti.

Groups and individuals

Australia

Ars Nova of Melbourne is a newly-formed group of singers and instrumentalists directed by Bevan Leviston (P.O. Box 8, St Kilda South, 3182). Programmes have included Machaut's Messe de Nostre Dame on 2 March; Monteverdi's Vespers on 29 April and 1 May; 'Three Musical Revolutionaries—Gesualdo, Alkan and Varèse on 1 August; Ten Centuries of Pop Music on 4 September. Concerts for the rest of 1975 present Crumb's *Ancient Voices of Children* on 9 October, Caldara's Mass on 15 November, *The Play of Herod* on 18 December. Many works in these concerts are performed for the first time in Australia and they also intend to perform new Australian music.

The Melbourne Chorale's 1975 season has included Handel's *Alexander's Feast* on 12 April; Secular Music from the 16th and 17th centuries for recorder and lute with Frederick Morgan and Jochen Schubert on 21 June; Purcell's *The Fairy Queen* on 20 September. On 11 October they sing works by Palestrina, Bach and Purcell; on 1 November Vivaldi's Dixit Dominus and Gloria.

The Tudor Choristers of Melbourne under David Carolane gave a programme of Blow, Vivaldi, Purcell and Handel on 30 May with the Philharmonia of Melbourne. On 13 September they gave a programme of Bernardi, Tallis, four unpublished motets of the Renaissance from the Vatican and a Mass by Charpentier with the Melbourne Chamber Orchestra. On 13 December they will be performing J. S. Bach's Christmas Oratorio with the Melbourne Chamber Orchestra.

England

The Alton Consort (7 Albert Road, Alton, Hants) marked their inauguration by arranging a concert on 14 July 1975 in St Lawrence Church by the Antwerp Bach Choir of 32 voices and 14 instrumentalists.

The Court Minstrels (383 Leasowe Road, Moreton, Wirral, Merseyside) are two young musicians who are aiming to recreate the musical practice of the medieval minstrels, and include in their repertoire medieval songs and dances, music by King Henry VIII and 16th-century dance tunes. In June they appeared at a local folk festival and in the autumn will be on local radio.

The Dolmetsch Dancers of The Dolmetsch Historical Dance Society (33a Granard Road, London SW12 8UJ) gave two performances with Musica Antiqua of London and Julian Larkin (harpsichord) in November 1974 of 'Dances of the Age of John Milton', at St Giles' Church, Cripplegate and The Mayflower Barn, Jordans, as part of the Milton Tercentenary Celebrations. A programme of medieval dances with The Kingly Consort and Tony Woodford (harpsichord) was given for The Burnham Society in May 1975. They will be presenting a further programme of historical dances with music played by Christine and Layton Ring on 20 September in Hexham Abbey, as part of the Hexham Festival, Northumberland.

A Dolmetsch Celebration Week was held in Cambridge 28 July-3 August by The Cambridge Music Shop. Amongst other festivities they sponsored a concert in the Senate House in which Jeanne and Marguerite Dolmetsch were joined by Andrew Pledge and members of the Cambridge Players directed by Peter le Huray. The interior of the Senate House looked unusually splendid on a long summer evening.

The Musica Transalpina Consort (195a Albany Street, London NW1 4AJ, 01-935 7635) believe they are the youngest early music group in Great Britain apart from Western Wynde, and would be interested to hear from any groups of similar age (12-16). They play on crumhorns, cornamusen, cornett, serpent, recorders, sackbut, lute and nakers.

The Hanart Ensemble (01-852 3966: Judith Falkus, baroque violin; Susan Rennie, viola da gamba/baroque cello; Alan Wilson, harpsichord/organ) has successfully completed its first season of public performances, which included concerts in London, Oxford, Surrey and East Anglia. The Brunel Tunnel Anniversary Concert, to which the Ensemble was a major contributor, was featured by BBC Radio 4. Although it specializes in English and Italian music of the 17th and 18th centuries, the Ensemble also incorporated 18th-century German music in the season's programmes. Among plans for 1975-6 are concerts in London (Fenton House on 22 November 1975, Leighton House on 27 March 1976) and a tour of the south-west in March 1976.

Michael and Doreen Muskett gave a programme 'Strings to Strum' as part of their series 'Michael Muskett's Museum of Music' at the Purcell Room on 20 April 1975. On 3 May, also at the Purcell Room, they gave a programme 'Medieval Music for Four Minstrels'.

The Praetorius Consort (Christopher Ball, 122 Wigmore Street, London W1) is keeping busy. As well as appearing in the Anjou Festival, when Nel Romano's fluent French made it possible to introduce the programmes fully, they appeared on French television and their record of 13th-century French music in conjunction with Grayston Burgess' Purcell Consort of Voices is already on sale there. A new record of dances by the School of Gregorio Lambranzi, Anthony Holborne and Michael Praetorius is due out now and they will be making two more before Christmas.

The London Baroque Trio, also directed by Christopher Ball, recorded its first broadcast in the summer. They are giving three concerts in the Purcell Room at which they will use an original Bressan treble recorder, a Kirckman harpsichord, a Bohemian gamba *c.*1710 and museum copies of recorders by Oberlander, Denner, Terton, Stanesby, Bressan and Boekhout.

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Christopher Ball directs yet another ensemble, The Westminster Harpsichord Trio, which has made its debut at the Shakespeare Institute, Stratford-on-Avon. This is able to provide recorder trios as well as the usual trio sonatas for recorder with keyboard and gamba continuo.

Mary Remnant (15 Fernshaw Road, Chelsea, London SW10) toured America in the autumn of 1974 giving lecture-recitals about medieval and early renaissance instruments. She visited the states of New York, Oregon, California and New Mexico, using many of the coloured slides collected during her Winston Churchill Travelling Fellowship of 1967.

The Western School, Harrogate, gave a Tudor Banquet to over 100 guests to start their Tudor Week in June, and the music was provided by John Whone's Praetorius Ensemble. During the week Midsummer's Day was celebrated by a programme of music and dances given by the Western Wynde (no-one over 11 years as usual) closely following the advice of Anthony Rooley in the April issue of *Early Music*, for Pavan, Galliard and Branle.

USA

The Early Music Players of New Jersey (201-226-7909) specialize in medieval, renaissance and baroque music and are performing in churches, libraries, museums, schools and colleges. They have appeared at the State Education Showcase in Trenton and have been Artists in residence at the New Jersey Teen Arts Festival. The seven players perform on historical reproductions of recorder, flute, harpsichord, crumhorn, dulzian, percussion, harp, psaltery, rackett, rauschpfeiffe, viol and include singers.

Frank Martinez (539 South Murat Street, New Orleans, La 70119) gave a programme of Elizabethan music on lute in conjunction with New Orleans Musica da Camera on 26 April. On 26 July he was featured with guitar, lute and vihuela on the television programme *Camera South*.

The New Orleans Musica da Camera, a consort specializing in music of the medieval, renaissance, and early baroque periods, has indulged two-thirds of itself this past season. The *Llibre Vermell* and Guillaume de Machaut's Messe de Nostre Dame were featured in a December concert in a convent chapel, with, among other instruments, a medieval fiddle, rebec, tromba marina, and portative organ. Spring was celebrated with Elizabethan songs, rounds, and dances and Dering's Cries of London in a programme entitled 'About the Maypole'. In July, as part of a joint commemoration of American Independence and the French Revolution, the group presented a programme of early French and early American music, including Adam de la Halle's *Jeu de Robin et Marion*, and 'To Anacreon in Heaven' (which has the original version of the tune of 'The Star-Spangled Banner').

The New York Renaissance Band (Allan Dean, 808 W. End Avenue, NYC, NY10025) won the Naumberg Music Award in May, which gives them a concert in Tully Hall next January and will commission a new work for the group. Allan Dean gave a lecture demonstration on cornetts at the first meeting of the International Trumpeters Guild at Bloomington, Indiana. The New York Renaissance Band was in residence for three weeks at Pennsylvania State University in August.

On 11, 14, 17 and 18 May in Cambridge and Boston, Mass., Quadrivium gave concerts of medieval music for voices and early instruments under the direction of Marleen Montgomery.

Makers and instruments

David Crookes (94 Lansdowne Road, Belfast 15) and his colleagues plan a modest exhibition of their instruments about November, initially in the university and then all over the province. Since cattle in Ulster are not allowed horns, materials for gemshorns are a problem and they would appreciate hearing of a supplier. David Crookes is also working on an annotated English translation of Praetorius' *Syntagma Musicum*, vol. II which should prove a welcome aid to many investigators.

Michael McIntyre (51 de Freville Avenue, Cambridge CB4 1HW, England) is involved with an experiment and would like to sound out potential interest. The 'new violin family' is a very recent development in bowed string instruments, whose possible artistic uses have barely begun to be evaluated. It is a consort of eight instruments tuned in various pitch ranges, from double bass tuning to an octave above violin tuning. A successful use for the full consort has been to play early music, in which it undeniably sounds magnificent, especially in large concert halls. The instruments were first heard in London in 1974. They are due to return to the United States in the summer of 1975, but there is a chance of keeping them here longer, perhaps even permanently, if the musical world shows serious interest.

Richard Palm would like it to be known that his bassoons (copying Denner) mentioned in our last list of wind instruments are still in the planning stage.

Publications

The Brussels Museum of Musical Instruments Bulletin (2707 Buren, Netherlands), started in 1971, is one that could be more widely known to instrument-makers, players, enthusiasts and scholars. Volume IV (1974) contains reports on restoration of instruments of the Vleeshuis and original studies on Flemish keyboard instrument making by Dr J. Lambrechts-Douillez (Antwerp) and Dr N. Meeus (Brussels) for example.

The Cambridge Music Shop (All Saints Passage, Cambridge, England) has published two useful lists of Music for Solo Viola da Gamba and Music for Lute.

Rudolf and Uta Henning (4 Ludwigsburg, Bismarckstr. 32, W. Germany) have brought out a book of musical pictures 1400-1900, many of which have not previously been published, *Zeugnisse alter Musik*, obtainable from Dr Wolfgang Schwarze, 56 Wuppertal 2, Heckinghauser Str. 2, Germany.

Northern Renaissance Instruments (18 Moorfields Road, Manchester M20 8UY) can supply copies of their research report no. 1, 'The Cittern in England before 1700', which first appeared in the *Lute Society Journal*.

Tromba Publications (1859 York Street, Denver, Colorado, 8026, USA) publishes a list of music, recordings, tutors and replica instruments they can supply, which should interest anyone involved with early brass. They also have reproductions of portraits of such players as Gottfried Reiche, Thomas Harper (Senior and Junior) on trumpet, and Edward Kendall on keyed-bugle. Gerald Endsley, who directs the enterprise, is professor of trumpet at the university of Denver and lectures and performs on most early brass.

Stop press

Jeremy Montagu, whose recent contribution to this journal on authenticity has stirred up controversy, is also a well-known lecturer and possesses the largest private collection of musical instruments in Britain, containing over 1,300 examples. Secretary to the Ethnomusicology panel of the Royal Anthropological Institute, he has mounted three exhibitions of musical instruments, and has lectured widely throughout Britain and the USA, both on general subjects and on specialist topics such as the Midwinterhoorn, a Dutch folk instrument, and the Schofar, the ram's horn of the Bible, the oldest instrument still in use today. Besides two books on early percussion in the OUP Early Music Series, mentioned in the editorial, he has a book on musical instruments of the Middle Ages and Renaissance coming out next year from David & Charles.

Stadium Musicae's 1975 summer school at Marche-les-Dames in July was an even greater success than ever, with more than

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180 participants, including forty-two gambas, thirteen lutenists and forty-four woodwind players. This sudden surge forward has meant much advance planning for next year when the course will be arranged in two stages of nine days each, similar to this year, with a nine day introductory course on early instruments, and most interestingly, a course on renaissance dance. The distinguished teachers for 1975 included Marion Verbruggen (1972 prizewinner at Bruges recorder competition), James Tyler and Michael Schaeffer on lute. The organizer of the course, Jacques Claessens, who is also *Early Music*'s Belgian representative, would welcome more English-speaking students next year. They should write to him at 5A Avenue du Furet, 1180 Brussels, Belgium.

The Cambridge Music Shop's 'Dolmetsch Day' on 29 July to mark the publication of Margaret Campbell's book on Arnold Dolmetsch ended with a flourish—a concert in the fine surroundings of the Senate House when Jeanne and Marguerite Dolmetsch were the soloists with Andrew Pledge, harpsichord, and the Cambridge Players under Peter le Huray in a programme of Prowo, Handel, Sammartini, Marais and J. S. Bach.

A course entitled 'Une Approche de la musique de la Renaissance' will be held at the Centre de Musique Ancienne at the Conservatoire Populaire de Musique in Geneva from 30 October to 2 November 1975. Andrea van Ramm will teach singing, Ariane Maurette, recorder, Jordi Savall, gamba, Marinette Extermann, virginal, Anne Gallet, keyboard and J. Wisard, lute. Further details from Conserv. Pop., 36 Bd St Georges, 1205 Geneva.

An addition to those courses mentioned earlier will be given at the College of Adult Education in Cavendish Street, Birmingham. This is on Harpsichord Playing and will be held on Friday evenings (7-9 pm). All interested keyboard players are warmly invited; they should be at least of Grade IV standard, Associated Board, piano. As with the other courses, students will be encouraged to contribute towards the College programme of concerts, recitals, etc.

At the Musical Evenings in St Donat's held in Zadar, Yugoslavia, from 28 July to 17 August the concerts included one by Joculatores Upsalienses of Sweden and a serenade programme by Universitas Studiorum Zagrabiensis on the music of Humanism and the Renaissance. Pro Cantione Antiqua of London gave a programme of Ockeghem and the Early Music Consort of London one of medieval and renaissance court and popular music. St Donat's is held to have extraordinary acoustic qualities and the whole series of concerts held in the city was an attempt to blend the music with fitting architectual and acoustic styles.

Bruges 1975

Around midnight an elderly Bruges citizen wearing a straw hat, bent under the pressure of the heatwave which enveloped the city, stumbled dazed down the steps of the theatre where the finals of the baroque flute and recorder competition were being held. Could this be Rip van Winkle I thought, who as a young man had entered that same theatre at eight-thirty in the evening and under the pressure of the heat, the competitive atmosphere and the strain of hearing the same pieces repeated several times, had thus suddenly aged. Very likely. I did not see any ambulances waiting to take away the jury, but they were a weary-looking band of distinguished musicians who straggled on to the stage at the end of the Meistersinger-like marathon to announce Masahiro Arita from Japan, winner of the baroque flute section, with a fourth prize to Wilbert Hazelzet of Holland, and no prizes at all for the three recorder finalists, Eva Legene-Andersson from Denmark, Dorothea Winter from Germany and Jerome Minos from Holland. A dispiriting ending to the second Bruges International Recorder Competition which must cause much heart-searching.

The recorder is in a situation today that it has never before enjoyed in its history. We have several virtuosi who perform regularly and teach. Holland, particularly, has established integrated teaching schools and a tradition of excellent performers. National schools and styles, on a lesser scale perhaps, exist in other countries. No instrument is so ubiquitously taught nor so widely used as a basic introduction to music. When we look back we have no evidence so far of 18th-century recorder virtuosi although plenty on virtuosi flautists. Are we, therefore, trying to nourish a virtuoso tradition that the instrument cannot sustain, especially when the works chosen for the finalists included the desperately difficult Vivaldi Concerto in C minor, so that players became like steeplechase riders with the jury (and audience!) ticking off muffed jumps. If the recorder is to retain the respect of musicians its standards must not differ from those of the violin, piano or harpsichord, but are we aiming too high, technically, too soon?

It is premature to reach such conclusions but in the meantime the Bruges competition clearly needs and will surely receive some extensive rethinking. Of the 38 recorder entrants too many fell below international competition standard and some preliminary screening will undoubtedly be brought in. The ordeal undergone by performers and audience in the final concert could be avoided by separating baroque flute and recorder competitors and a more gracious formula devised for the announcement of the results. A young recorder finalist who happened to be staying in our hotel told me quizzically that he had had to wait two hours backstage, unable to escape from the music which was piped everywhere including the lavatories. And the proprietor's wife, sympathising with the recorder's temporary eclipse, commented tartly: 'It is always the same in Belgium. Our concerts never know when to end.' The young man bore no illwill. 'It is like a sport', he said, 'and this year there were no winners.'

The high standard of baroque flute playing was the happiest aspect of the competition. Their final works, incidentally, were the demanding Bach Sonata in E minor and the Couperin Concert Royal No. 1, which did not suit some of the players. The prizewinner, Masahiro Arita, had a confident bearing which his fine technique and interpretation fully justified. Ten years ago baroque flautists could be counted on one hand, yet now a whole new generation has arisen, which augurs well for the revival of the other baroque wind instruments, oboe and bassoon.

The three 1972 prizewinners, Conrad Steinmann of Switzerland, Ricardo Kanji of Brazil and Marion Verbrugghen of Holland, gave impressive performances of Vivaldi and Telemann in a concert (again overlong), that included the young Belgian countertenor René Jacobs. These gifted young players should never lack profes-

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sional opportunities and it was invigorating to hear them.

The wind ensemble competition seemed less exciting than in 1972 and on a more domestic level. Nine groups participated with the prize going to the Tokyo Recorder Quartet. As before, several members of the Jury, which comprised Frans Brueggen, Silva Devos, Carl Dolmetsch, Gustav Höller, Friedrich von Huene, Wieland Kuijken, Gustav Scheck and Katsuya Yokoyama, gave recitals and lecture demonstrations, including Frans Brueggen's brilliant exposition of van Eyck. Concerts centred on Monteverdi and Mozart including *Orpheus*, under Jürgen Jürgens and the Hamburg Camerata Academica, and Philip Ledger with the King's College Choir of Cambridge in the *Vespers:* one almost said 'production' for interpretative styles in this work, which has happily re-entered the repertoire, differ almost as much as they do in a Mozart Symphony. The robust effervescence of David Munrow's Early Music Consort of London must have made the rich burghers of Bruges think twice about writing off the pound.

Fruitful conversations and arguments, over-bold mosquitoes massing in the heat, were all part of the atmosphere of Bruges 75, a splendid venue for such concerts, competitions and exhibitions. Here all countries meet, makers, performers and students discourse, rivalries, emerging national styles, preferences and prejudices are aired and take wing. One night after a wearisomely long concert, all conflicts seemed to culminate in a massive brooding darkness and an electrical discharge in a fury of wind and rain. Next morning, the flags, pennants and buildings sparkled in pristine clarity. Bruges seemed aware of its new role in early music, to match the influence it once had when its weavers might have woven the Cloth of Gold.

J. M. THOMSON

Early Music at Kirchheim

The role of recording companies in early music can be likened to that of the German broadcasting network, and certain publishing houses, in promoting the post-war avant garde, Safford Cape's Brussels group, the New York Pro Musica and others, won worldwide audiences in the early days of the LP—I can remember being summoned to hear what must have been one of the first recordings of Machaut's *La Messe de Nostre Dame* by the Pro Musica Antiqua of Brussels in Sydney, which was listened to with awe, 'Grand Prix du disque and all'. Today the German founded recording company of Harmonia Mundi, for instance, distributed by BASF, takes its promotion of early music a stage further each year by presenting artists in a weekend of concerts in the noble Cedar Hall of Schloss Kirchheim, home of distinguished patriot and patron of the arts, Prince Josef Ernst Fürst Fugger von Gloett, present head of the celebrated renaissance banking family, who was himself imprisoned by the Nazis and was fortunate to survive.

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one of the treasures of Europe, could be said to establish an atmosphere of 'authenticity' which in various ways each of the ensembles and artists strove for. No French polishing, no staining of natural tones here—all we lacked was candlelight which would have transformed the roof into a living panoply. The Collegium Aureum, Harmonia Mundi's fine recording and concert ensemble, founded in the 1960s and directed from within by Franzjoseph Maier, played Haydn's Symphony No. 83 in G minor (*La Poule*) Stamitz's Sinfonia Concertante in A major, and tour-de-force of the weekend, Mozart's Piano Concerto in C major, K 467, with Jörg Demus on a Gröber fortepiano of *c.* 1815. The sound was ravishing, with outstanding wind and brass (Barthold Kuijken played baroque flute) and even if purists in the audience might say that the phrasing and dynamics strayed from 18th century conceptions, the result had its own inspired magic. Gustav Leonhardt gave a distinguished matinee of Frescobaldi, Froberger and Bach on a new harpsichord by Dowd, a copy of an original by Blanchet, including in his programme two Partitas he had arranged for harpsichord from the Partitas for solo violin, and the Pro Cantione Antiqua of London directed by Bruno Turner and Mark Brown with members of the Collegium Aureum gave a programme of sacred and secular music of the renaissance, mainly of Lassos, with some English works, ending with Byrd's masterly 'Come, woeful Orpheus'. Michael Schaeffer on renaissance lute played Milano and Nessidler. The Pro Cantione Antiqua are like musical ambassadors and one can only admire their devotion in introducing into Europe recordings devoted almost entirely to Dunstable.

Music at Schloss Kirchheim is a model of how to present renaissance and early classical music with spirit and grace. It is an inspiration to all who attend, a touchstone of stylishness, it may also be an incentive to other recording companies to do likewise, for the stimulus from such an enterprise spreads widely and can have an incalculable cross-fertilising effect.

J. M. THOMSON

Recordings–quarterly check list 14

COMPILED BY JUDY SMITH

ALBINONI
Oboe concerto in B flat. Op. 7, no. 3; Oboe concerto in D. Op. 7, no. 6.
Marcello
Oboe concerto in C
Cimarosa
Oboe concerto in C minor
Rothwell (oboe), Pro Arte Orchestra/Barbirolli
GSGC 15011 (R) RR Jul p21

BACH, C. P. E.
Concerto in E. WQ 14; Concerto in G. WQ 43, no. 5
Bach, J. C. *arr.* **Mozart**
Concerto in D.
Pinnock (harpsichord), English Concert/Pinnock
CRD 1011 RR Jun p29

Flute concerto in A minor. W166; Flute concerto in G. W169
Rampal (flute), L'Oiseau Lyre Orchestral Ensemble/Froment
OLS 183 (R) G Jul p173

BACH, J. C.
(4) Keyboard concertos: Op. 7, no. 1 in C; Op. 7, no. 2 in F; Op. 7, no. 3 in D; Op. 13, no. 4 in B flat
Haebler (fortepiano), Vienna Capella Academica/Melkus
6500 846 RR Jun p29, G Jul p173

Quintets in D, E flat and F; Sonatas in D and G for flute and keyboard
Collegium Pro Arte
OLS 182 (R) HFN Jun p83, RR Jul p38, G Jul p199

Sonatas for clavier. Op 17
Haebler (fortepiano)
6500 848 RR Jun p59

BACH, J. C. F.
(7) Symphonies
Cologne Chamber Orchestra/Müller-Brühl
HB 73027 (2) HFN Jul p71

BACH, J. S.
Brandenburg concertos nos. 1-6; Suite no. 2 in B minor—first 3 movements; Suite no. 3 in D—Air
Stuttgart Chamber Orchestra/Munchinger
SPA 382-3 (R) RR May p27, G May p1961, HFN May p124

Concerto in C minor for two harpsichords, strings and continuo. BWV 1060; Concerto in C minor for two harpsichords, strings and continuo. BWV 1062; Concerto in C for three harpsichords, strings and continuo. BWV 1064
Ahlgrimm, Pischner, Ruzickova (harpsichords), Dresden State Orchestra/Redel
6580 089 G Jun p31, RR Jun p26, HFN Jun p83

Concerto in D minor for violin, oboe and orchestra. BWV 1060; Violin concerto no. 1 in A minor. BWV 1041; Violin concerto in D minor. BWV 1052
Perlman (violin), Black (oboe), English Chamber Orchestra/Barenboim
ASD 3076 G Jun p31, RR Jun p26, HFN Jun p83

Goldberg variations. BWV 988
Sanger (harpsichord)
Saga 5395 RR Jun p58, G Jul p213, HFN Jul p72

Mass in B minor. BWV 232
Palmer, Watts, Tear, Rippon, Amor Artis Chorale, English Chamber Orchestra/Somary
VSD 71190(3) RR Jun p77, HFN Jun p84, G Jul p223

Motets: Jesu meine Freude. BWV 713; Freut euch und jubiliert. BWV 243; Komm, Jesu, komm. BWV 231; Singet dem Herrn. BWV 225; Lobet den Herrn; Der Geist hilft unsrer Schwachheit auf. BWV 226; Fürcht dich nicht. BWV 228
Lumsden (organ), Louis Halsey Singers/Halsey
SOL 340-41 RR Jul p55, G Jul p224, HFN Jul p73

(4) Orchestral suites. BWV 1066-69
Ars Rediviva/Munclinger
1101 361-62 RR Jul p22

(6) Organ concertos. BWV 592-597
Richter (organ)
2533 170 HFN May p124, RR Jun p59, G Jun p67

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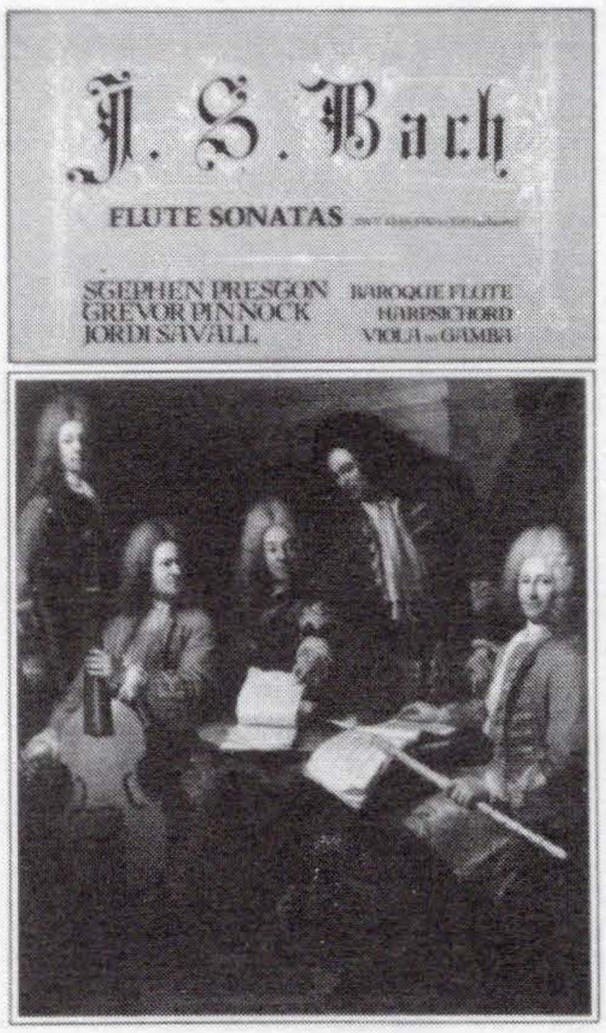

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Seefried, Töpper, Haefliger, Engen, Fischer-Dieskau, Munich Bach Choir, Munich Bach Orchestra/Richter
2538 126 RR May p57, G May p1999, HFN Jun p84

Sonata in G minor for oboe and harpsichord. BWV 1030
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Les Gouts réunis—Concerto no. 9 in E for oboe, harpsichord and viola da gamba, 'Il ritratto dell 'Amore
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Walcha (organ)
2722 014(8) HFN Jul p72

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André (trumpet), Berlin Philharmonic Orchestra/Karajan
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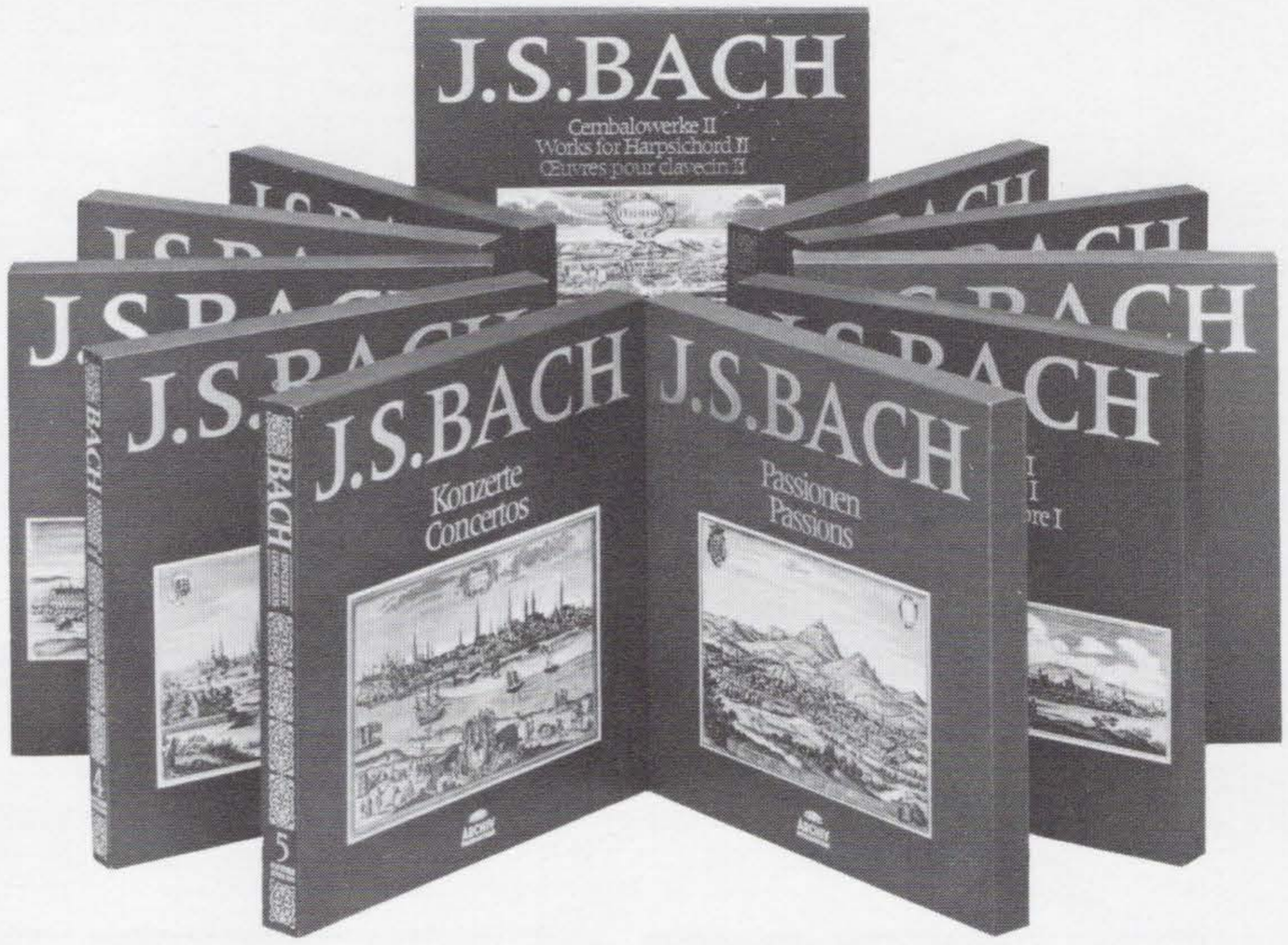

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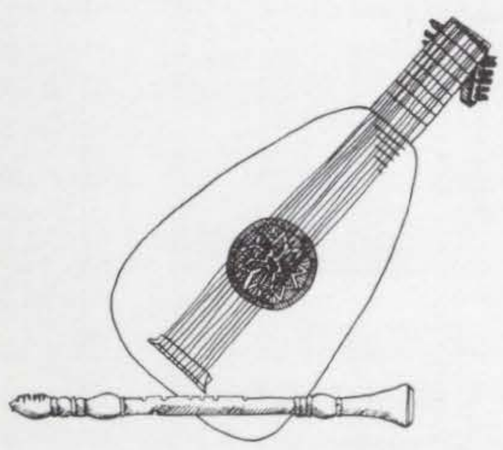

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G *Gramophone*
HFN *Hi-Fi News and Record Review*
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Early music in northern California

'There are three sorts of people who come to the Olympic Games. The lowest class is made up of those who come to buy and sell, the next above them are those who compete. Best of all, however, are those who come simply to look on.' Burnett's book on *Early Greek Philosophers* gives this characterization of Pythagoras's division of humanity. Musical performers, especially itinerant ones, have good reason to know that for the art to flourish there has to be a sizeable, enthusiastic and discriminating group of onlookers.

Northern California, to which I have returned after some years of sampling the audiences of parts of North and South America and Europe, has a vigorous early music audience. Supporters of early music are often performers as well, alternating between being competitors and onlookers and therefore understanding the music and its performance from the inside. There are many recorder players who have formed organizations to play together and to help in improving their skills. The more persistent recorder players frequently expand their activities to other instruments and to singing, becoming skilled musicians. Another segment of the audience is stimulated by education in the universities which expose both the general student and the music specialist to early music. A young musician trained on an orchestral instrument who becomes enamoured of early music usually brings a different standard of performance to an early instrument than the usual recorder player has learned. There are, of course, music lovers who are non-performers and who have sympathies broad enough to risk Machaut and Josquin as well as Mozart and Mahler. The basis of the considerable activity in early music performance

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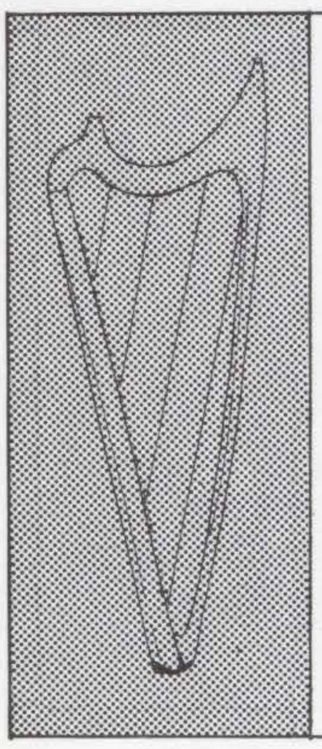

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Chamber music concerts frequently include a steady proportion of early music ensembles. The San Francisco Chamber Music Society and the Arch Street Concerts in Berkeley both sponsor early music concerts for their regular patrons. Some of the older concert organizations, such as the Bach Festival of Carmel, have made changes in their offerings due to the greater knowledge of audiences and performers over the years. The Carmel Bach Festival musicians are still mainly symphony orchestra musicians on holiday from their work in San Francisco or Los Angeles. Even so, interpretations are now more firmly based on musicological information, and the sounds of harpsichord, viola da gamba, and recorder are mixed with modern instruments.

The Oregon Shakespearean Festival in Ashland is another long-established institution, but one following a more radical approach to early music performance. A group of young musicians, led this year by John Ashworth, is performing on replica instruments with a strong devotion to early techniques of performance. In addition to supplying music for the plays and incidental entertainments of the festival, the musicians give a series of concerts during the four-month season. This allows the ensemble an excellent opportunity to work closely together and polish their repertory.

Early music performers all too often have more enthusiasm for the repertory than they have for acquiring a sufficiently solid technique to be able to perform it well. The recorder enthusiast frequently has little or no real musical training, and the university student may be richer in his knowledge of music history than in his performing abilities. Many professional musicians have a healthy scorn for the amateur uncertainties of the early music lover, especially those professionals who have benefited from an excellent conservatory training and therefore learned the systematic performance techniques of then modern instruments. Early music in Northern California has benefited from the pioneer work of the late Putnam Aldrich who began a systematic course of study at Stanford University in 1950, combining musicology and research into the historical technique of performance with instruction in performance. His concern with re-creating the historical techniques of performance is still far from a generally accepted requirement among performers. Audiences are increasingly aware of the painist who attempts to play the harpsichord and are becoming more demanding with cellists on the viol, guitarists on the lute, and perhaps even with opera singers attempting Dowland.

Aldrich's concern for the relation of dance and music has inspired a lively interest in learning the dances of the renaissance and baroque periods. Stanford has an active ensemble of dancers among its music students, currently devoted to the French court dances of the early 18th century. Wendy Hilton joins the faculty for a dance-music workshop in the summer, and dance classes are a regular part of the course of study in the performance of early music. Another noted teacher of early dance, Shirley Wynne, has recently joined the faculty of the University of California at Santa Cruz, and Angene Feves, a dancer and scholar of early 17th-century dances has a company of dancers in Berkeley.

The University of California at Berkeley is a noted centre of studies in early music. Such scholars as David Boyden, Daniel Heartz and Richard Crocker have worked extensively on problems of performance through their research, and Alan Curtis and Lawrence Moe combine performance with scholarship. Curtis's performances of Cavalli and Rameau operas have been major events of this area and have been seen on tour in

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the Eastern United States and Europe. The University's collection of historic and replica keyboard instruments is excellent and extensive. The University Extension service, through which instruction in performance is offered at the University, also sponsors weekends of discussion and instruction in early music that bring professionals and amateurs together. The Berkeley musicians carry on an active concert life, and near-by cities such as San Francisco, Oakland, and Sacramento benefit from the travels of the early music players of Berkeley and Stanford.

Various organizations have been founded to encourage and sponsor early music activity. The Palo Alto Telemann Society, founded by Robert Flexer (595 Matadero Avenue, Palo Alto 94306), is a fledgling organization that will publish useful information about Telemann's music. Katherine Lignell has founded the West Coast Early Music Society (861 Arlington Blvd. El Cerrito, California 94530) which serves as a clearing house for early music activities and publishes a registry of instrument makers in this area.

There are active and capable contingents of early music performers in many smaller cities and towns in Northern California. Mendocino, a village on the north coast, has such a group, and has been the host to a summer school of recorder performance that attracts people from far and near.

Along with performers, the Northern California area has a number of excellent instrument makers. The makers, like the performers, are scattered about. Those that come to mind immediately are Charles Collier of Berkeley (flutes, shawms and mute cornetts), Lyn Elder of Marin (lutes and viols), Herb Myers of Menlo Park (fiddles), and Clyde Parmalee of Menlo Park (Italian and Flemish replica harpsichords).

On the most popular level, there are several societies of recorder players meeting regularly, which occasionally hold renaissance dances and banquets. The annual 'Renaissance Pleasure Faire', held in Marin County in the early Fall, attracts costumed musicians playing every renaissance instrument, and there is a company of dancers to grace the procedings. It is an occasion that brings all three of Pythagoras's categories of people together, all united in what seems a great and romantic longing to relive the renaissance.

GEORGE HOULE

Collectors' choice

A more detailed description of the exhibition mentioned in our last issue by Bruce Bellingham in his account of The American Musical Instrument Society meeting.

What probably amounts to the first public exhibition of musical instruments from American private collections, at least in recent decades, was held from 4 April to 29 June at the Museum of the Performing Arts at Lincoln Center in New York City. Sponsored by the American Musical Instrument Society, the exhibit, advertised as 'Collectors' Choice', was organized by Jacques Français who headed an Exhibit Committee consisting of Friedrich von Huene, Edwin Ripin, Eric Selch and Lawrence Witten. The ninety-three items in the exhibit were grouped according to the century in which they were created—from pre-1500 to the late 19th century. While the Exhibits Committee obviously saw to it that a diversity of instrumental types were represented from the string, wood- and brass-wind and keyboard families, what dazzled the eye of the expert was the extraordinarily high calibre and importance of the majority of the instruments. Undoubtedly, few, if any, of the world's major public collections could surpass the quality of this exhibit of privately owned instruments. For example, the 16th century was represented by eight items, among which one could note a nearly all-ivory Venetian lute by an unidentified master 'DG', in pristine condition; a gamba by Linarol (1582); a violoncello (pre-1574) by Andrea Amati with the arms of Charles IX of France, and violas by the Brescian masters Zouretto de Micheli (after 1564) and da Salo (1600-09). The 17th century, represented by nineteen examples, included plucked strings by master luthiers such as Voboam, Tielke and Tieffenbrucker, the younger; bowed strings by Antonius and Hieronymus Amati, and Jacob Stainer, and winds by J. C. Denner, Loth and Krause. The prolific 18th century (some twenty-three examples) was headed by a charming harp-shaped transposing pianoforte by J. M. Schmahl of Ulm, decorated in the South German manner. As might be expected of this century, a great diversity of types exist and were indeed apparent, but the wealth of incomparable items is what struck the viewer: a pochette by Joseph Guarnerius del Gesù (1735); a mute violin by Nicholas Gagliano; a viola d'amore by Joseph Gagliano, and a late Italian gamba by Guidantus (1728) were noteworthy strings. A flute after Quantz, and once the property of Frederick the Great of Prussia, was featured, complete with all six *corps de rechange* in its original silk-lined case. Other winds included examples by Oberlender, Stanesby, Jr. and early examples by Milhouse, all in playable condition.

In an exhibit of this kind, one might hope to see examples by American makers. The earliest surviving American-made European art form instruments date from the middle of the 18th century. These are for the most part keyboards and a late (1791) magnificent square piano by Charles Taws of Philadelphia headed this group. Winds by Ronnberg of New York, Graves of Winchester, New Hampshire, E. G. Wright of Boston, William Whitely, Utica, New York and Asa Hopkins of Litchfield, Connecticut, were shown. This last group showed the characteristics of American wood and brasswind makers' efforts during the first half of the 19th century. While of workmanlike construction, with an appealing though non-innovatory design, these instruments by native American craftsmen suited quite well the simple tastes and work-a-day requirements of the American public.

The depth and quality of this exhibit may be surprising to some in view of the fact that serious collecting of musical instruments is generally not considered very strong in the United States. To be sure, of the four major public collections in this country, three—The Stearns Collection at the University of Michigan, the Crosby-Brown Collection at the Metropolitan in New York and the Galpin instruments at the Boston Museum of Fine Arts—were all once private. Even the Smithsonian collection has large segments donated by private collectors. However, with the exception of Boston and Washington, none of these collections made any serious attempt to educate collectors or even encourage the public interest. At the Metropolitan, for example, before the opening of the Mertens Galleries, only a few musical instruments were on permanent view, and some, such as the viols were even inaccurately displayed without frets. The storerooms were virtually inaccessible, even to serious scholars. The Stearns Collection, while large and very inclusive, has a significant number of 19th century fakes. It, too, has recently moved to new quarters after several decades of nearly complete storage in a manner that made it, too, inaccessible. With the exception of Boston, no catalogue, not even a guide, is currently available for three of what must be regarded as among the world's great collections. There are signs that this is changing now. Several of these public collections are working on catalogues and new quarters, and new curators seem to be breathing life into what should be regarded as the most alive of collectable objects. Certainly the enthusiasm of American private collectors should help lead the way.

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